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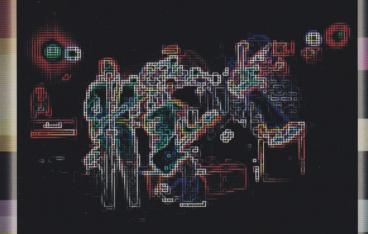


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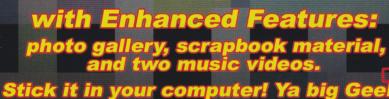


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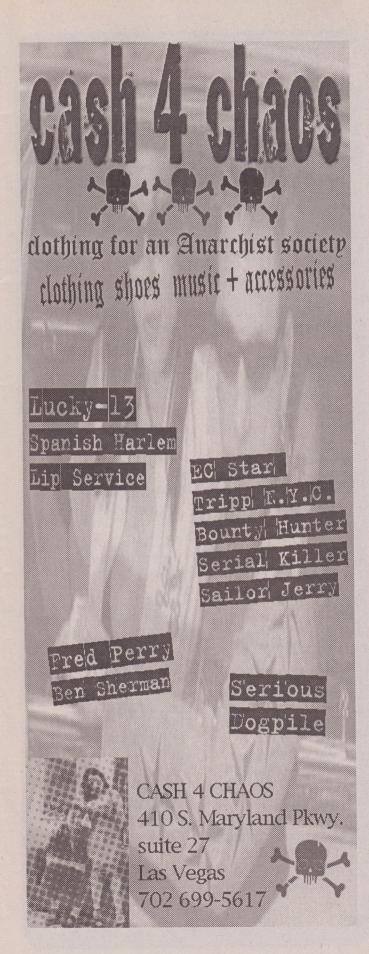
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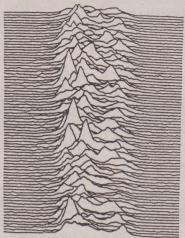
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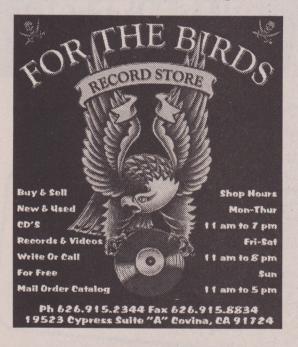
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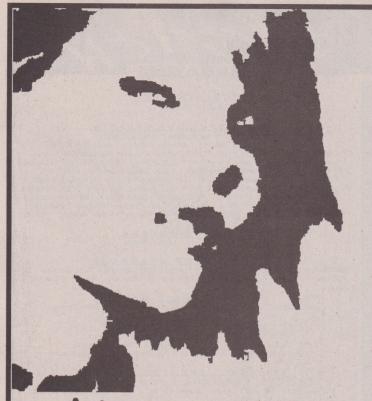
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There's an important gender we felt would be wonderful to focus on in this issue. Women in music, sports, the business world are increasing and we're getting close to batting from the same home plate. Cheers to the women! We love you all!

Happy Reading -Scott, Skratch scott@skratchmagazine.com

The editor does not necessarily share the opinions expressed in this publication and assumes no responsibility for the advertisers within its pages. The editor adores women so much he evens buys flowers for them (when he screws up).



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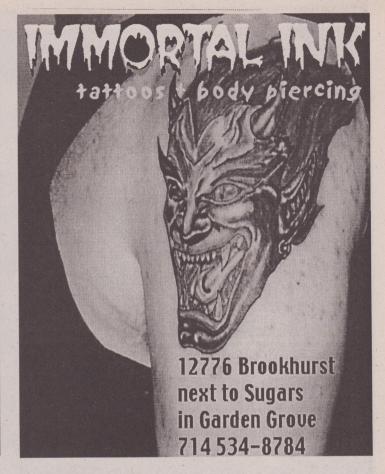
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The Prank Caller (what, you got a better name?) from Skratch is a skilled professional with telecommunication skills which far surpass your everyday cordless number pushing yappin yahoo. There are no playing games here, son. This is the real deal. Keeping the Victim (as we like to call it) on the line-- is no problem for this calling Calypso. If you have any prior hangups about what you're about to read, you're ringing the wong numbah. Got it, handset Harry?

Now bow down you amatuers...The Prank Caller speaks.

Californiarentification PART II (cont'd from last issue)

Victim: Uh, that's what I mean, get along with too. Ya know, if they're like me and they don't have a problem with drugs...actually, ya know, that should make a difference. I've been renting since 1996 and I don't ask that question.

Skratch: Ok.

Victim: And, I've had a few people after they move in here, that they do have a drug problem.

Skratch: That probably made you miserable

Victim: Well, actually, no. They put a towel under the door and kept it away from me. It didn't affect me much.

Skratch: Ok.

Victim: Ya know, I'm not happy to see that happen to anybody.

Skratch: Have you ever had a prostitute or weird sexual experiences with a room-mate?

Victim: The last one was an alcoholic and a nympho and I ended up putting a lock on my door so she wouldn't come in & rape me

Skratch: Oh, that's not good.

Victim: Nah, not when I have my two kids over. That's not good at all.

Skratch: How do you feel about the kids being in the house when you're having new renters? Is that a risk to your children? Victim: I was very upset, I wanted her out of the house. She wouldn't even leave me alone when the kids were here.

Skratch: Why do you rent when you have two kids? Do you think that's a bad environment for them?

Victim: No, sometimes they like my renters. Skratch: Ok.

Victim: Sometimes they were sad to see my renters go. The last one, the guy used to play the video games with them and stuff like that, which I don't, and they were sad to see him go.

Skratch: Because there is a new California

law that states that if you have children in the home there are a few different type of questionaires that you need your renters to fill out. Are you familiar with that? Victim: No.

Skratch: You need to get this to code. Victim: Well, I mean it should be anyway but now you're saying it's a LAW?

Skratch: This is a law. It passed in January 2001. It's very strict and if you're not following these rules...

Victim: Can you send it to me?

Skratch: Excuse me?

Victim: Can you send these laws to me? Skratch: Yeah, sure, we can send those to you. That's not a problem. Let me checkmark that here. Ok, yeah, cuz there's a lot of liability involved. This is pretty serious, actually. How many renters have you had in the year 2001?

Victim: Just one.

Skratch: Ok, ok. I mean, you might be ok but you should definitely check this out cuz this is California. They're coming down hard, the counselmen...

Victim: Ahh, California comes down on everything and everybody around here... Skratch: Yeah, yeah. Do your renters ever drink coffee in the house?

Victim: Yes.

Skratch: Ok. According to the law, that's considered a drug.

Victim: (chuckles)

Skratch: Ok well, I'd be happy to send you the information. I just wanted to point that out. Most people don't know that. Victim: Yeah.

Skratch: I mean, I rent..

Victim: I drink coffee. Does that mean I can't see my kids anymore?

Skratch: Ya know, I don't know. I don't write the laws. I'm just letting you know. There's some weird quirks going on. So, you've been renting for how long sir? You said for several years?

Victim: Yeah. Skratch: I definitely recommend...have you had the California Structural Pest Control

Board by?

Victim: No, not that I know of.

Skratch: Ok, yeah, because...

Victim: I live in a townhome so we've had the town tented for termites.

Skratch: Yeah, there's been an infestation. You're in South Coast Metro, I believe. Victim: Yes.

Skratch: Yeah, there has been an infesta-

Victim: An infestation of what?

Skratch: It's a mesquito larve infestation. Victim: Oh wow! (curiously intersested) Just this year?

Skratch: Í don't know how long it's been occuring.

Victim: I just got one right now, in my room, outside of my room. I've never seen mesquitos like this before.

Skratch: Yeah, it's bad. It's pretty bad. You might wanna report that to the Department of Consumer Affairs. I can give you that

number if you like. Victim: Can you send me all this?

Skratch: Yeah, yeah, I can send you a big packet. We could find you a good roommate. Our charges are very minimal. We're just here to help people. I'm part owner & I've rented for years and there's a lot of stipulations being a renter. We'd be more than happy to send that to you. Let me go ahead and get your address and get this out to you. Even if you have a P.O. box, that's no problem. We're more than happy to send it to any type of address. Victim: So, you're like a renter service? Skratch: That's correct sir, yeah.

Victim: So, if I wanted to rent a room, I'd

come to you & say, "I need a renter." Skratch: Basically, we take out a small commission. We'll hook you up with all the questionnaires that you need to ask to make it suitable for your children. Like I said, California law...they're coming down hard and we don't want you to get...there's fines involved. The information that you've given me is not going to be held against you in any way. I'm just getting the information from you. Basically, if the California Structural Pest Control Board came down or you had any problems with the Humanitarian Board, there's could be

fines from anywhere from \$500 to \$3000. Victim: Oh well, I'd have a fine by association

Skratch: Well, yeah, as far as the caffeine goes & having renters having sexual...whathaveyou with children in the home

Victim: You know, California laws...you're not allowed to do anything.

Skratch: Do you have any open ashtrays in the kitchen?

Victim: Nobody smokes here. Skratch: That's good.

Victim: What's with THAT?
Skratch: Well, they're saying that they're starting fires and kids are getting burned and that's a huge fine. They're looking for lighting problems, as fas as electrical problems. They're saying carpets need to be scotch gaurded. Like I said, it's getting out of hand. They're trying to find people left and right. We're putting together pro-

tection for that and just helping out renters. Victim: How did you get my number? Skratch: Well, basically, we're looking at ads and keeping up with new renters Victim: I see.

Skratch: I hope I didn't trouble you by giving you a call.

Victim: No, this is all interesting and I appreciate this and maybe I could use your service

Skratch: Yeah, definitely. Are you in a gated community?

Victim: No.

Skratch: Ok. That's really helpful. Are you permanent in this...

Victim: Yes. I bought the house.
Skratch: Ohl You did? (with a top

Skratch: Oh! You did? (with a tone of disappointing concern)

Victim: (laughs) You made it sound like I made a mistake.

Skratch: Uh, no, I wouldn't say that. I couldn't tell someone they made a mistake. Yeah, there is the gated-area-community based partitions... are becoming recommended. Ya know, there's not fines right now but there could be as soon as 2005. Victim: For communities that are NOT gated? (a bit confused)

Skratch: Basically, you need to have a gated partition dividing you from a next door neighbor. They also want an available drive-way and two cars in the garage. Well, that's from the city, actually. That's mandated from the city.

Victim: Well, that's in our bylaws but there's no way they can gate me from my neighbor. Skratch: Yeah, I'm not gonna gate you. I know what you mean here. These are things that are just coming.

Victim: Yeah, well, that's gonna be the new design then cuz they can't do anything to

the old ones.

Skratch: Yeah, they might do a pink stucco or a steel grated fence. I don't know.

Victim: Yeah.

Skratch: That might be something you might want to talk to your landlord, I suppose or whathaveyou.

Victim: Or the association.

Skratch: Yeah, the association and they sure put the ass (chuckles)in association, don't they? (silence) They really put the A-S-S in association.

Victim: (laughs)

Skratch: We don't like dealing with that kind. They're not very helpful.

Victim: Yeah

Skratch: But! Who's gonna be helpful with these new laws coming into play, ya know? It's pretty tough. It's tough to be an owner or a renter. They're just coming down hard. If you want I can take down your information and get you out a nice, big packet with information and I'll put my business card in there.

Victim: Ok.

Haiku or I don't like YOU?

Victim: hello.

Skratch: Hey, how ya doin'?

Victim: Who's this?

Skratch: This is Mike. What's going on

Victim: Mike? Skratch: Yeah. Victim: Mike who? Skratch: What? Victim: Mike who? Skratch: Haiku?

Victim: (enunciates) Mike who? Skratch: Oh no, yeah. It's Mike. Mike Thomas.

Victim: Ok.

Skratch: Did you get the mail I sent you? Victim: What number did you want? Skratch: Well, the number I dialed...I dunno

what number I wanted but I know what the number I dialed is.

Victim: Ok. What'd you dial? Skratch: The number I dialed is 538-***. Victim: Who do you want to speak to?

Skratch: Uh, you!

Victim: Who do you wanna speak to?

Skratch: Hopefully YOU?

Victim: No, WHO do YOU wanna speak to, by name?

Skratch: Ooh. Thomas. Victim: Thomas?

Skratch: Yeah. Victim: No, you have the wrong number. Skratch: Oh, can I ask you a question, any-

Victim: There's no Thomas here.

Skratch: Ok, I just want to ask you, I've got this spool of yarn...

Victim: Uh huh.

Skratch: I don't know what to do with it. (chuckles) I don't know what Victim. you're talking about.

Skratch: Have you ever had a spool of

Skratch: It's like twine, it's blue. I just got it & I really don't know what to do with it. Victim: (laughing) I'm sorry, I can't help

Skratch: Ok, thanks.

Cheap Trick

Skratch: Hi, is this the Cheeps?

Victim: Yeah.

Skratch: How ya doing man? I'm in a band and I read about you guys. I read about

Victim: How'd you find out about the band? Skratch: In this book here. You guys are in here, The Cheeps (spells it out).

Victim: Yeah, yeah. What book is that? Skratch: The Cheeps. Is it THE Cheeps? Victim: Yeah, THE Cheeps. Skratch: The Cheeps. The Chiefs?

Victim: I've got my girl on the other line, can I, where are you calling from? Skratch: I'm calling from Californ-eye-A!

(enthusiastically) Victim: Ok, let me get my girl off the phone

and I'll talk to you. Skratch: Ok man.

Victim: Ok, just a second. Skratch: Ok. (silence) Victim: (returns to line) Yup!

Skratch: Yeah.

Victim: Ok, so what's the deal man? Skratch: I think it's BYOFL. The book that I saw you in.

Victim: Oh yeah, Book Your Own Fucking

I ife. Skratch: Yeah, I don't like to say it. It

sounds weird.

Victim: You don't life to say the fuck word? Skratch: No, not really. I picked it up though.

Victim: (laughs) So, you're in a band and you're looking for a show or something? Skratch: Yeah, yeah. we're looking to come

up there. Are you guys in... Victim: In Bellingham? Skratch: I'm sorry? Victim: In Bellingham

Skratch: Well, are you in Seattle? Victim: No, we're in Bellingham. We hook

up shows in Bellingham.

Skratch: Oh, we're trying to... Victim: (cuts him off) We're like a band we

know which people to call and stuff like that. We don't really hook up shows but we can help, help bands with getting shows and stuff. We know the right people in Bellingham, Washington to call.

Skratch: Ok, cuz I was looking for...I'm a big grunge fan and I was looking to play where Nirvana played or something like that. We wanna play some places that really have significance.

Victim: Oh, well we only set up like little tiny shows man.

Skratch: Like how many?

Victim: You're looking to play where Nirvana played...

Skratch: Yeah.

Victim: Nirvana played Carver Gym in Bellingham but...(starts to laugh)

their video? In the gym? In the gymnasium, with the cheerleaders?

Victim: Oh no. That was like in Minnesota or something.

Skratch: Oh, we don't wanna travel that far. That's far!

Victim: If you wanna play like...

Skratch: We're just from Californ-eye-a If you wanna play a place in front of like 30 people...

Skratch: Yeah, we played in a bathtub once. Victim: You played in a bathtub? Skratch: Yeah! It was for my friends party.

We played in the bathtub. Victim: Ok. Well, um..

Skratch: Without the drums though. Victim: Without the drums, ok. Yeah, the drums would take up some space.

Skratch: Well, what kind of bands do you recommend? In your area of Vellavue? Victim: Uh, Bellingham.

Skratch: (cracks up) Oh! Bellingham,

Victim: Ya know, I would have to understand where you're coming from or something. We kinda just like, help out small bands. We're a small band in a small town. I mean, there's only about 50,000 people

here in this town. Skratch: Do you know a lot of them? Victim: Uh, do I know a lot of them?

Skratch: Yeah.

Victim: Uhh, I know probably about a 1,000 of them maybe.

Skratch: That's a lot. That's good. So,

you're a pretty social guy.
Victim: Yeah (laughs) I'm a pretty social

guy. Skratch: That's pretty good. I only know about 15 people.

Victim: No way, no way...(not talking to Skratch-phone ringing in back) Skratch: What's happening?

Victim: I have one of my friends hasseling

Skratch: Hee hee.

Victim: Do you have a map? Do you know where Bellingham is?

Skratch: Yeah. Aren't you pretty much like in the center of Washington?

Victim: No. No. Skratch: No?

Victim: We're in the corner of Washington. We're like 20 minutes from the border of Canada.

Skratch: Oh. Wow! That's pretty good, eh. Victim: Get out a map. (getting irritated) Skratch: Ok. I have a Thomas Guide. Victim: It's like 20 minutes from the border.

Skratch: Must be pretty chilly? Victim: It is pretty cold. It's like Seattle

weather. Skratch: Yeah.

Victim: I mean, it rains all the time. Skratch: Yeah, that sucks. I mean, what I'm trying to do is...we're trying to tie in extreme sports with our music

Victim: Ok

Skratch: Like, for instance, we'll play in, we'll kinda have a volleyball court in the middle of our stage presence..

Victim: Ok.

Skratch: Ya know what I mean? We'll set Victim: It would be a big stage, wouldn't it? Skratch: Well, we don't use a full...it'd be

too expensive to get a big volleyball net. Victim: Have you played many shows? Skratch: Yeah, we've done 10 shows in the last three weeks, but we're pretty new.

Skratch: That's it? Is that where they did We're into weird gags. It's more of an entertainment.

Victim: Ok, well, like there's a place, it'd be a normal stage. You'd be prepared to play in front of like 30 people

Skratch: Can we bring in live animals? Victim: Live animals? At this place? Sure. It's just a little tiny place, it's an all ages club. Let me give you the number of this guy. It's called the Show Off Gallery. Skratch: The Show Off Gallery?

Victim: Uh huh. Just give him all your information...His name is Johnny. Skratch: Is this a real person?

Victim: Yes. this is a REAL person. Skratch: Ok, I have to ask cuz sometimes people burn me when I call them to help me

out. They think I'm a joking... Victim: Just talk to him like he's like anybody else. Try to hook up the show Skratch: Ok. What's his number?

Victim: What's your band name? Skratch: Uh, we're called the Cocogries.

Victim: The Poferies? Skratch: No, the Cocogries. Victim: The Cocogries? Skratch: Yeah, with a C.

Victim: Ok, here's the number of the shop.. They hook up all ages show, small shows,

is what I'm talking about. Skratch: They do all ages? Victim: Yeah, they do all ages.

Skratch: Ok. Ok Victim; His number is 360-***-***.

Skratch: Yeah. Ok. Can I... Victim: 783-*** Skratch: Right. Ok.

Victim: We don't really hook up shows. We just steer bands in the right direction, ya know what I mean?

Skratch: Yeah, I'm all about that. I mean, umm, helping each other/one another.

Victim: So just take it from there and he'll call you back. I'm not sure if he's home right now but...

Skratch: Is there a band up there called Bill Adams?

Victim: Bill Adams? I haven't heard of that name.

Skratch: I heard they're like a metal trio. Victim: A metal trio. I haven't heard... Skratch: (coughs hard-fur ball?) Victim: What do you guys sound like?

Skratch: A mixture of. Victim: It's the toughest question of all but...

Skratch: Yeah, it is, we haven't played that much, we're still trying to mature. Victim: That's totally fine. Call up Johnny. Skratch: Do you wanna know what we

sound like? Victim: Uhhh, sure(reluctantly)

Skratch: We're kinda like a little bit of Devo. a little bit of Metallica, and Jefferson's Starship.

Victim; Cool. That'll be perfect for The Show Off. They'll hook you up.

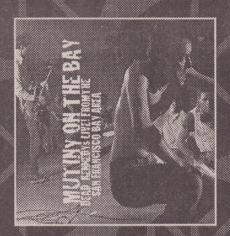
Skratch: Is it artsy. They have art? Victim: It is like an artsy. Skratch: So, they have art there?

Victim: Um, call up Johnny, I know this is long distance so that's kinda like why I'm getting off the phone.

Skratch: Oh. Yeah, that's nice of you. Victim: But, uh, call up Johnny & that's

about as... Skratch: I really aprreciate it. Is it too late to call him?

Victim: No, I don't think it's too late. Ok,



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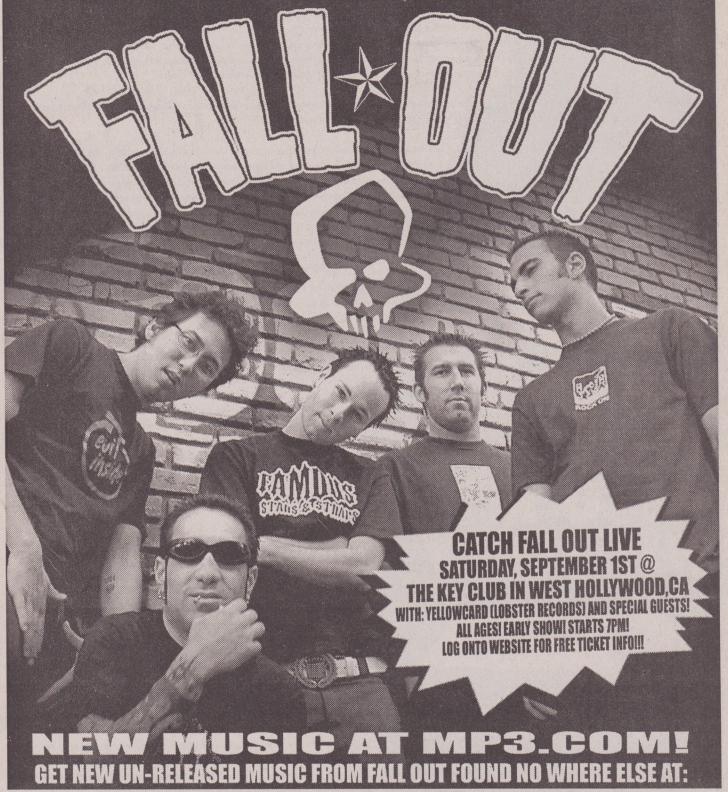


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CATCH THEM LIVE IN A CITY NEAR YOU!!

Since that latter part of the 60's, 70's and 80's, women artists have embarked on an incredible journey towards changing the way in which the art created by women is viewed, written about, and exhibited in the mainstream. The Civil Rights Movement, the Women's Movement, and Feminist Art Movement have all helped in the shaping and launching of many women artist's careers such as Judy Chicago, Faith Ringgold, and Carolee Scheemann. By using forms of social protest and activism, groups such as the Guerilla Girls, Godzilla, WSABAL and WCA have altered the way in which the art community appreciates and views work by women artists. As a result, women artists such as Cindi Sherman, Kiki Smith. Lorna Simpson, Barbara Kruger, Ana Mendieta, CoCo Fusco, and Carrie Mae Weems are finally beginning to get some of the recognition that they deserve.

In an interview with mixed media artist, Dorotha (Dori) Lemeh, we discussed the ways in which the art field for women has changed, as well as remained the same.

SKRATCH: Dori, you have exhibited throughout the United States, in Italy, China, Mexico, and soon West Africa. You have published articles and most recently a chapter on the Art and Life of leading Chicana artist Santa Barraza. You have been visiting artists at places such as The Art Institute of Chicago, Old Dominion, Radford University, and you have lectured both here and abroad. Finally, you work full time at Penn State as Coordinator of Advising, and you are a Ph.D. candidate in Art Education.

Aren't you exhausted? Is doing all these things helping you in your career?

DORI: Yes, I am exhausted, but I am extremely happy in what I do. Yes, all of what I have done has led and continues to lead me into the type of career that I wish for myself. I want to become recognized in the field as an artist for the work I am doing both in the studio and the writing I am doing and will continue to do concerning visual arts. The latter is a recent development though; I have wished to be a writer and painter all of my life.

SKRATCH: So do you feel that things have gotten better for women in the art field or are women still in the same position they were, let's say, 20 years ago?

DORI: You are correct in your understanding that the art produced by women artists has come a long way. Although I do have to say that we are still under-represented historically, in the mainstreamand museums. So the struggle is still not over for all women in the arts. In many cases, you will find in undergraduate and graduate school that there exists a higher percentage of women, but less are able to obtain the type of recognition that men receive. You may have 60 to 70 % of women in say graduate MFA programs, but less than half will be represented in prime galleries or be in tenure track positions in colleges or universities. And, now this I find absurd, but if these women are on tenure track and receive tenure, they are still paid less than their male counterparts. The College Art Association's Committee on Women in the Arts did a study on this inequity, and the financial discrepancy is startling. Why? Well, there is no logical explanation, so I guess we'd have to seek the illogical one.

SKRATCH: Why do you believe that this is true?

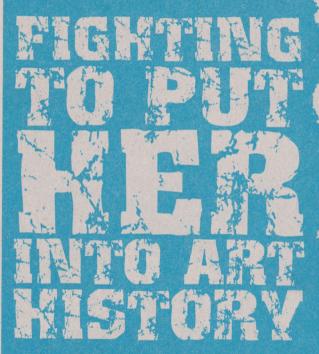
DORI: You have to understand that this has been a male dominated field for centuries, and it wasn't until art historian Lizzetta LeFalle-Collins questioned this idea in her article, "Why are there no Great Women Artists?" or artist, Howardena Pindell in her article questioned the discriminatory practices of the art world that people where galvanized into serious action. Take for instance the Guerilla Girls, who in the 80's decided to take a whack at the conscience of the art world. Their political activism really held a one-two punch that really embarrassed the art world with their horrible statistics of not including women and people of color in the museums, the mainstream and so on. I appreciate their hard work and efforts for current and future generations of women and people of color.

SKRATCH: Are there any others out there in the field, pioneers who have assisted in this liberation for women artists?

DORI: Yes there are many. We continue to make strides, and I am happy to say writers, authors, critics such as Lucy Lippard, Janet Wolff, Adrian Piper, Griselda Pollock, Bell Hooks, Leslie King Hammond, Moira Roth, Margo Machida, Londa Schiebinger, Samela Lewis, Michele Wallace, Norma Broude and Mary Garrard to name a few, through academic excellence have helped to influence, shape and create a new vision for the art world and our place in it. Again, we have a long way to go, but it can andwill be done in time. Okay, I am the eternal optimist, but I do have faith that women will be well represented one day, and not just because they are women or people of color, but because we are good, no, great artists. And you better believe we have something to say.

SKRATCH: Thanks so much for your time!

DORI: Anytime! Goodbye.



INTERVIEW WITH: DOROTHA LEMEH CONDUCTED BY: JOEY HOUSEWRECKER

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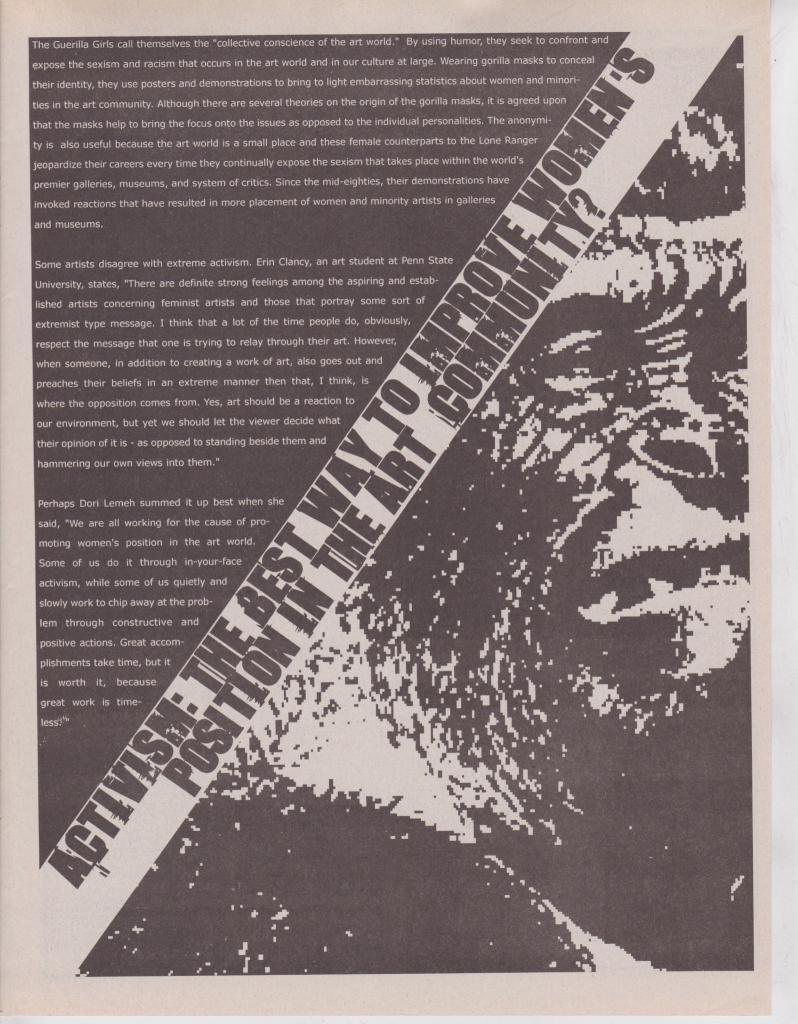


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WRITTEN BY: MARCIA TAYLOR

Readers, I want you to imagine your world without sports. Wait, I should say no sports that YOU are allowed to play, because you're a girl. And if you complain about it, everyone's attitude is "well, duh, you're a girl. Why would you WANT to play?" Your brothers and all your boy buddies form the neighborhood play Little League and Pop Warner football. You get to hang around the field and eat Atomic Fireballs and cheer them on. When you get to high school, the girl's P.E. teacher (she's never called a 'coach') has an after school gymnastics team for the girls, but it's very low key. And everyone says the girls who participate are lesbians. And MAYBE there's a swim team or tennis team at your school.

This may be hard to believe, for those of you who grew up playing soccer, softball, tennis, water polo or basketball? But, this is what it was like growing up in the '60s and '70s in America, before Title IX (a law and '70s in America, before Title IX (a law that ensured equality for women in so many areas) passed. I attended public schools in Southern California, Maryland, Virginia and Kansas, and I never played any sports except in P.E. class. And I was quite the tomboy, riding my bike everywhere, roughhousing with the boys in the neighborhood. If I'd been a really good athlete, I might have tried to find a way to play more sports, but I found that the most comforting way to deal with my exclusion from sports was to say, "well, it's obviously not worth doing."

So I went through life with this smug attitude - "Sports, who needs them?" But that attitude was shattered in 1996, when I finally joined a team for the first time in my life. I began a four-year stint paddling on a women's outrigger canoe team. It's a grueling sport that pushes you to the limits of your strength and endurance. But what I got out of it was life changing in a very positive way. First, I learned that I was much stronger than I ever thought I was (although I finished races with snot streaming down my face and my stomach heaving). I learned to take criticism, especially when given in front of others, far less personally than I ever was able to do in the past. I learned A LOT about losing gracefully. I discovered how important it is to be a cog and not the big wheel - not that I ever was much of a big wheel, especially in the athletic department.

But most importantly, it taught me to love my body for what it can DO, not just for how it looks. When I walk around the how it looks. When I walk around the beach before or after a race, I see women of all ages, shapes and sizes, walking around proudly in their swimsuits, not ashamed if they don't fit society's definition of a perfect body - anorexic, frail. No, they're proud because they just paddled a cance for 15 miles, and theyn feel strong and competent. And when you're strong, besides feeling good about your body, the increased strength fills you with confidence, because you are capable of doing physical things that you couldn't before carrying 10 bags of groceries at once, lifting up your kids, digging a hole for a new tree.

And I actually got brave enough to voluntarily pit myself against another person and overtly compete. That doesn't sound so startling, except that back in the presports days, girls didn't compete. It wasn't ladylike. You were modest about your accomplishments, and you let boys beat you at games, according to my mother, to avoid hurting their egos. So if you needed to compete for something, you schemed, rather than going for it directly.

The lessons I learned from sports would have helped me before in a lot of other areas of my life, especially in the work-place. That I was denied sports doesn't make me bitter, but it does sometimes amaze me that I missed out on so much.

Let me leave you with these thoughts. Be strong, love yourself and your body for all it can do, and don't be afraid to pursue what you want. Strong in body is a powerful force for being strong in mind. And when the youthful appearance so valued by our culture changes with time, there's the beauty of what your body can DO, rather than simply how it looks to others.



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WOMENINSPORTS

Like most people who don't really enjoy sports, I unknowingly ignore them. The images I see of sports on a daily basis (especially of women in sports) stay in my memory for about as long as a sale at a used car lot would. However, I have recently found that the high number of female athletes in sports are beginning to make their mark. It is unfortunate that most don't pay much attention to the great women athletes in America, and this has led them to second rate status.

Women have made many achievements throughout the history of sports. Just 25 years ago women were not allowed to run longer distances than 1,500 meters in Olympic competition. Many sports events such as Wimbledon and the US Open tennis tournament use to be measily amateur events, and the only professional sports women could compete in were golf and bowling. Women have only been competing in the Olympic games for about 100 years and the number of events they may compete in are still growing today. They have also struggled to get their own leagues. With the help of Richard Nixon's Title IX law, trying to make equal funding for both male and female sports became a possibility. The most recent league formed was the WPFL (Women's Professional Football League) which started its season in 2000-2001. Why do officials and members of society comply with the demands of femaleathletes?

Women are given their own leagues to satisfy the public opinion. We must comply with the public opinion in order to satisfy the level of political correctness that is so important today. Officials wanted nothing to do with women in sports, until they realized that they could regulate and control them. So, even if it looked like they were trying to give female athletes a chance, they were only in it for themselves and the dominance they knew they would achieve. They knew that, with the help of a male driven society, their plan would work. Even though we try to open doorways for women in sports, changing the views of a whole society of people can be tricky andtake centuries to complete.

Women professional sports have always been second rate in America. For example, the WNBA team, the Los Angeles Sparks sells fewer tickets each season than does the NBA team, the Los Angeles Lakers. Director of season seats for the Lakers and Sparks, Tamera Vogel commented, "At the start of this years WNBA season, we were forced to give away tickets to the Sparks games because they just wouldn't sell. Some of the seats that were given away were sold for about \$30-\$100 during the 2000-2001 Lakers NBA season." Although women's sports are growing in popularity, they only fill stadiums with fans to about 45% capacity. They can only dream of them becoming equal to the pro sports of men. Besides, why would a dog chew a bone when he's thrown a steak, right?

Will societies outlook on women in sports ever change completely? Because of traditional gender roles and the social inequality these roles create, it is ingrained in our social and cultural ideologies and institutions, so they become difficult to alter. However, one of the most influential components of American life, entertainment (television and film) hasbeen trying to change this with the introduction of more strong/independent female role models. The introduction of such characters as Lara Croft, Dark Angel, and MSNBC's newest show Crossing Jordan, the tough female slogan of "girl power" is being etched into the minds of American youth. Will this create a fad of female power images or will it actually stick? It is likely to be a bigger fad then parachute pants, but it may increase peoples awareness of the constantly changing role of women in society and that it is okay to break away from the normal gender role. Hopefully entertainment, as well as increasing coverage of women's sports, will create a bridge of equality between men and women in sports. After all, sports aren't about what sex the players are, it's about pushing the limits of humans and breaking the records of others with the support of the fever for the game itself. As soon as people begin to realize what the meaning of the game is, and truly understand it, they may put gender roles behind them and feel the fever too. But until then, the increasing number of women in sports will have to wait for yet another breakthrough in their continuing standstill in the fight for equality within the genreof sports.

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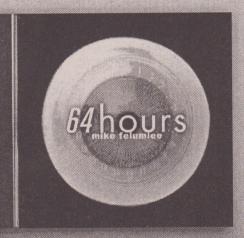
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OU WANT TO FUCK WE: JUST LISTEN TO MY MUSIC

Several years ago, Josh Rutledge wrote a column in this very magazine saying that all-female bands have a tougher time in the music business. And many readers responded by calling him a faggot and telling him to stick a tampon up his ass. Obviously, I am only going to get you all pissed off againwhen I tell you that he is right.

I'm not talking about being sexually harassed by club owners, not getting signed, or even being mistaken for someone's girlfriend rather than a band member. What I'm talking about is more insidious - the double standard women musicians face. It's very straightforward and simple-first, women musicians have to disprove the assumption, even today, that they can't play as well as men. Second, they are constantly judged on their physical appearance and sexual desirability in a way thatmale performers are not.

A perfect example of both of these charges can be found in the music criticism of OC WEEKLY's Buddy Siegal. Let me pause to point out an irony here; OC WEEKLY regularly attacks THE ORANGE COUNTY REGISTER and the LOS ANGELES TIMES for their conservative viewpoints and purports to be a more liberal publication than either. Yet it is home to one of the most overtly sexist music writers I have ever read in a publication not specifically aimed atmale readers. Many of you may never have read Siegal's stuff, because he writes about "roots" music and focuses on older performers. In fact, when it comes to male musicians, Siegal prefers them old, especially if they play the blues or country. We're talking guys in their 70s and 80s here --Bo Diddley, JamesBrown, Pinetop Perkins.

But let me permit Siegal to speak for himself. First, on the subject of musicianship, he had this to say about Debbie Davies, a very accomplished blues guitarist, who played for many years with Albert "the Iceman" Collins: "Davies plays some mighty fine guitar - for a girl. There, I said it. Girls can't play guitar as well as guys can - deny it all you want, but you know it's true." (5/25-31, 2000) I cannot tell you how many times I've heard women in bands say they have encountered this attitude, even from male friends, although it's generally expressed less directly, i.e., "wow, you guys reallyCAN play!".

The other insidious discrimination that females in bands face involves the tremendous emphasis placed on their physical appearance. That's why when they appear on the cover of ROLLING STONE they usually are posed and dressed in very sexual ways (although there are people like Chrissie Hynde who refuse to do so). Siegal's writing about women performers epitomizes this point of view. For instance, of the Go-Gos he recently wrote: " . . . there is something EXQUISITELY pathetic about a group of saggy-faced, fortysomething women endeavoring to perpetuate a career forged more than 20 years ago on being perky, jiggling, freshfaced, new-wave cheerleader types. Nobody wants to bone you anymore, ladies." (5/4-10, 2001) The only time I can recall Siegal dismissing a male performer for age and appearance-related reasons involved blues performer Johnny Lang, whom he despises largely because of his youth and fresh-faced, blonde looks (which should be irrelevant). He certainly NEVER dismisses a male performer for simply being old, and he himself is fortysomethingand still performing and recordina

Most unfair and distasteful about his comment is the implication that the Go-Gos should cease to play music because "... nobody wants to bone you anymore, ladies." The Go-Gos aren't out there playing music to get "boned"; they are working, professional musicians making a living in their career of choice. Interestingly, Siegal wrote a rave piece on Marshall Crenshaw (3/16-22, 2001), another '80s act whose style of music is pop-oriented like the Go-Gos. Crenshaw's age, appearance and sexual desirability went unmentioned in the piece. Endof story.

It's pretty obvious that Siegal doesn't like the Go-Gos, so maybe you're thinking he only applies the sexual desirability quotient in a negative way to bands he doesn't like - which doesn't make it any more acceptable, by the way. WRONG! Again, this shows how common and widely accepted this viewpoint is. Rock critics often praise a female performer's appearance and feel it's a positive thingto do. They're paying her a compliment. Sure, just

like when guys holler "compliments" in the street at women, they think they're making the women feel good. Siegal and his compadres completely miss the point that writing about how much you want to fuck a performer is irrelevant and demeaning.

Again, I'll let him speak for himself. Here's what he says about country performer Tanya Tucker, whose music he LIKES: "She's old enough to be my wife, but still hot 'n' loverly; I'd do her in a hummingbird's heartbeat (betch she gives a sublime knobber, too - she's got that whole vibe about her)." Or how about this, on Koko Taylor, an older blues performer whose lyrics are, like those of many blues songs, sexually suggestive (to put it mildly): "Yeah, well, I'd sooner bathe in a tub of bongwater as get between the sheets with Koko's naked, withered old clam, but I'd still rather hear Taylor belt the blues than any of her more fetchingyoung-blood sisters..."

Can anyone be so obtuse as to think that either of these performers is flattered by this kind of talk? Do any of these comments increase the reader's appreciation of the performer's craft? Would a guy in a band want to be judged by his cock, ass or lip size, height or weight? Wouldn't anyone rather be judged for what he/she DOES, whether it's singing orplaying an instrument?

You might think, "well, okay, so Buddy Siegal is an asshole. But not everyone writes like he does." Yeah, that's true - he is an asshole. But, unfortunately, many men writing about women in bandsDO write like that. Maybe not as much in SKRATCH as in other publications, but pick up any music mag, and you'll see it, over and over. Can we change Buddy Siegal and guys like him? Probably not. But YOU can give women in bands the same respect you give guys in bands, so do it! And write OC WEEKLY and tell them how much Buddy Siegal sucks.

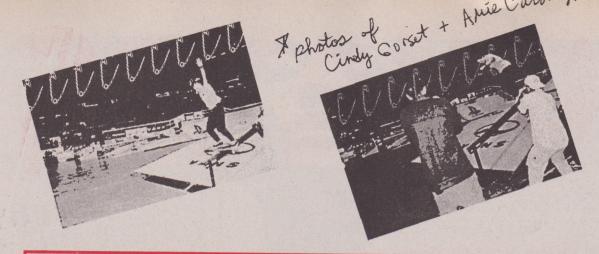


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From an outsider's point of view, it seems the girl skaters at this year's Slam City Jam, in Vancouver, B.C., received the short end of the event-minimal warm-up time, and cash prizes less than half those awarded to their male counterparts. But, then again, the girls have less than half, the competition. That's not to say that the number of remale skaters over recent years has not increased - in fact, the number of females pushing forward into the sport has risen dramatically since the first SCJ eight years ago.

"It's so crazy right now " agrees."

pushing forward into the sporthast risen dramatically since the first SCJ eight years ago.

"It's so crazy right now," agrees Laura Silva, a vert and street competitor, from Fernie B.C. with a maple leaf decal on her t-shirt. It came to Stam City a few years ago and I skated for the first time in, a major competition and got third. I was amazed & ike, how'd I do that? Sliva thinks the reasons behind the consistently growing numbers are in part due to media exposure and in part to a female movement.

"Girls that are 12, 13-years-old are being inspired by the older that are being inspired by the older that is easier for them to start at a younger age when, they have that inspiration, For proof, you don't have to look much further than 12-year-old auren beach, California. Not omy did perkins, California to your average pre-teen. Not off your average pre-teen. To have though, she is evidently not your average pre-teen. To her though, she is evidently not your average pre-teen. To skate and glasses. When I went to be a better skater and go to the now, first competition, at the All Girl Stam Jam, is a California-based competition.

The AGSJ (All Girl Slam Jam) is a California-based competition.

The AGSJ (All Girl Slam Jam) is a California-based competition that began in 1997 when founder Patty Segovia poticed not began in 1997 when founder Patty Segovia poticed not began to the segovia poticed weren't getting the recognition they deserved. When it began the competition drew roughly 35 competitions and now, as an international all-female event around the world, held everywhere from Spain to Australia the AGSJ draws in close to 201 female skaters. Cash prizes awarded to the best are very near equal to the wads of cash

the boys bring home from SCJ. According to Segovia, there are 10 million skaters in the U.S. with nearly three million of them being female. While the success of the AGSJ is something Segovia can't help but be proud and tickled by it was a slow, upward momentum.

"There was a lot of heckling from the professional circuit at the beginning," she said during a previous interview.

While the professional circuit's early attitudes may have been derisive to girls entering competitions, those attitudes have prown into a worldwide acceptance. And while there will always be hecklers most female competitors take negative reactions with a grain of salt.

"When I started skating I felt weird and embarrassed at first pecause it was considered a boy's thing and that was intimidating, says competitor Cindy Gorset, from Portland, Oregom, Such a statement seems mildly surprising coming from she who sports a monawk to rival the best of the Sex Pistols in their day. "I just had to prove I was at the park to skate not to pickup guys with my board she continues, adding that she believes intimidation is the main factor holding many girls back from trying. "I've had diris come up and ten me they saw me and that's cool. That's why I keep skating when they saw me and that's cool. That's why I keep skating, because I want other girls to get involved in it."

This attitude is not only mirrored by her competitors, but tans as well, Lara Mahassey, Vancouverite who has been skating for just under a year, the says she started because there weren't many girls out there and she thought it would be cool to see more. While Mahassey is trying to get more of her remale friends involved in the sport, she finds inspiration in watching the skaters at slam city.

"Sometimes when you go out and it's not your day you might feel like guitting, but you just got to keep it up," she says as she nibbles on taco chips beside the double-decker sandwich on her plate. "Like complere has made me want to skate more it ve been impressed by all the girls here today."

The increasing interest in the sport by females has led to shoe and clothing lines specifically for girls although, if any-

thing, girls care less than the market might think. While skate shoes designed for female feet is a nice touch, girls don't have a problem wearing boys. Clothes can be companied to the companied which was a company owned and operated by females, designs and sells more unisex clothing and equipment than anything alse. So what does it all mean?

"It's just easier now for us to get into contests and be sponsored, says SC, competitor Amy, Caron, 16, from El Granada, California.

And while it is possible for females to make a living at it some competitors are reticent as the subject is broached and give the impression that there is an underlying oppression from sponsors who tend to cater more to males than to females.

"I think it's an attitude of people in general, not necessarily the sponsors that make it difficult for women to reap the same rewards as men in skatning, says Sliva, who doesn't have that proplem riding for board shoes. But I say, just try as hard as you can to not care what people think because it really doesn't matter in the long run."

Skateboarder and SCJ fan, Michele Di Menna, takes an optimistic perspective that reflects Sliva's theory, that girls are finally learning how to get out into the scene and kick some ass.

"Not too long ago, skateboard-

"Not too long ago, skateboarding wasn't that popular but now it is and with it has come more girls into the sport," she muses sitting on her skateboard and smoking a cigarette in the sun outside the stadium. But because we're still an anomaly in skateboarding I would say, if anything, we have more opportunity, right now to push ahead than the guys do."

And if the present is any sign of what the future holds for females who discover they can do what guys do inevitable opportunities will continue to surface and skating for a living can become a more accessible reality. As long as they maintain that curious, obsessive quality that turn amateurs to pros: the need to ride the rail, jump a trannie manipulate the vert, mater the ollie combinations and Reyes puts it lod with your feet.

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For those that don't know or choose to not watch Monday night sitcoms or sit through Hollywood blockbusters, there is a bright star on the horizon that's working just as hard as you are to get their band started.

Shawnee Smith is best known for her current role on the hit CBS show "Becker" starring next to Ted Danson. She has also had roles in such films as "Armageddon," "Leaving Las Vegas," "Breakfast of Champions" and a host of others. As any working actor, she has had her lucky breaks alongside a number of forgettable parts just to keep the ball rolling along with the paychecks.

In the meantime, outside of a hectic acting schedule, along with being a wife and a mother, Shawnee is the front-woman to the heavy LA rock outfit Fydolla Ho, a name synonymous with what it takes to get your name continually out there. Many can't see a good-looking starlet huffing and puffing with the hardcore big boys on the sweaty stages of clubs and pubs abroad: but there she is! Having just completed a small tour of the Southwest with Fydolla Ho, Shawnee is back in Los Angeles, taping more episodes, while at the same time cavorting with studio heads and the like to straighten out issues one can only imagine would make the cover of People magazine soon. "Becker" is now in its 3rd season with 4 more to go (so she hopes) but Fydolla Ho is in its infancy ready to make that next big step to a record deal and head-lining shows outside of Southern California.

She called up one Saturday afternoon and we discussed the ins and outs of stardom, the pitfalls and ecstasy of being in a cool band and the luck we all need to hopefully make it big in a hyper critical and overly stimulated world. All this while she was waiting for her daughter to come out of a Blue's Clues stage show and me nursing a hangover.

SKRATCH: So, what's going on with your show, "Becker"? Sounds like there's a bit of trouble.

SHAWNEE: It's a unique case. The studio and actors have never really been in this position- having a show that has been filled into syndication. There's no real precedence of the problem that we're in. We're just having conversations about the unique situation that we're in.

SKRATCH: You've done some interesting shows with other funnymen such as Tom Arnold and Arsenio Hall. SHAWNEE: Yeah. Well, not that they're any good, but, work is work you know.

SKRATCH: Well, your first big break was in the 1982 musical-film "Annie." SHAWNEE: Yeah, I was this dancing orphan (laughs). It was pretty cool.

SKRATCH: Did you move from South Carolina to go and do that?
SHAWNEE: No. I had been out here in LA since our dad moved when I was 1. My extended family was there, so I spent summers there. But, I started doing commercials and musicals and Cabaret was I was J was gust singing and dancing. God, dancing auditions are horrible. You're like up at 8 and there till 5 doing 20 cuts for a show that needs 4 girls but there are 5 of you...so, they cut you. It's just brutal. Throw in those moms

SKRATCH: Is that when you decided to give acting a try?

SHAWNEE: Yeah. I was really glad when the acting thing took off. I started singing and dancing because I loved it, even though I wasn't the best. My heart was always in it and I always give it my best, but by that time I was pulling hair out. The only reason I did any of this stuff was out of my love for it. Even the rock and roll band. I mean, we just toured from L.A. to New Orleans in a truck with a U-Haul and had the time of our lives and we basically paid for our trip.

SKRATCH: When you started Fydolla Ho you had a group of metal and punk heavyweights there with you.

SHAWNEE: I was in this other band for 6 years. Robert (Truillo of Suicidal: Tendencies) used to come to the shows. Members would change, but he saw something in me while he was doing this project Mass Mental. He asked if I would come along with Benji and stay in a room for a weekend and write some songs and see what happens. I said, "fuck yeah." We wrote like 6 songs in 2 days. Then we went into the studio with Roy Mayorga. He's a really talented drummer and a producer as well. Then Ozz Fest came and Robert went on tour with that, Roy went on tour and Benji went back to his family in England and his own band, so... I mean, we all might get back together at some point, but I'm in a band now that is totally separate.

SKRATCH: So how did the current line up of Fydolla Ho come about?

SHAWNEE: Robert just found me this band! He knew Johnny because he had auditioned for Suicidal. Robert just has this weird way of playing, that if you don't know it, there's no way to follow. Robert showed Johnny his techniques. Even though he dug him, Johnny didn't get the gig. But, when it came time for a bass player, he thought of Johnny. Johnny had been working with this drummer who was in definitely in the drumming family of Keith Moon, I mean, this guy was out of his mind.

SKRATCH: I heard you guys put on a pretty good show.

SHAWNEE: In rock and roll shows, the whole band is really the audience and the performers. I'm not this gimmicky type of performer in rock and roll. I just kind of do what I feel like doing. The feeling I get from audiences that were just fucking into it, not afraid to make asses of themselves and have a good time, just fuels all of our performances. There were shows on the tour that people in L.A. might not get into

SKRATCH: Just wait till you start playing stadiums!
SHAWNEE: I was tripping out on this show I saw. It was a rock show but they had this big pit of separation between them and the audience. I was like "dude, that's the whole point." You know?

SKRATCH: That's the Axl Rose approach to doing shows.

SHAWNEE: I don't understand that. Just...play in your bedroom or something. I happen to get off on connecting with people in the audience.

SKRATCH: Do you think because of who you are, that people are there at the shows, much like Keanu Reeves playing bass in that rotten band Dogstar?

SHAWNEE: Oh, of course. Especially being on tour, a lot of people would come from the local press mentioning my name. Sometimes older people would show up and be horrified by our sound. People initially came because of that, but by the end, if they had \$10 to spend on either a T-shirt or CD, they bought a CD. That's the thing. If I could have total separation between my acting and my music, I would because it would give the music a chance to stand on its own merit. But, if you look at it, the music has to be more "core" than normal to have real fans because they have to get over the fact that I'm an actress chick. I mean, it's not pop music. I don't need another day job. That's not why I do it.

SKRATCH: So how would you describe the sound of Fydolla Ho?

SHAWNEE: It's uh...rock. It's got some various influences. It really has a unique sound. Its definitely rock, but it doesn't sound quite like anything else out there right now. As far as a vocalist, I come from a jazz background. If you ask me who my favonite singer is of all time, it would have to be PJ Harvey. Someone once asked me Who would I pick to do a duet with, like anyone' and I said Shirley Horn. Actually, Billie Holiday would be up there. Even if I would sound like crap singing next to them, I would just like to be in their presence. The other guys have so many various influences that, when it comes down to writing, it comes together in a different way.

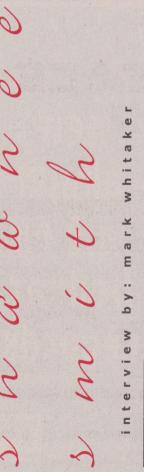
SKRATCH: What's coming up for you?

SHAWNEE: Well, we have management now. He just began to shop a brand new demo around, which is under a different name, so right now the music is just standing on its own. When we get a record deal chances are, we will change the name.

SKRATCH: Speaking of which, how did the name Fydolla Ho come about? SHAWNEE: It started out as a joke. We were like brainstorming names and somebody goes "Fydolla Ho" and I went "oh my God, that's it!" They said they were kidding and I was "No, that's it." That is the essence of the performer. Sell thyself! It's calling a spade a spade and having a sense of humor in the life of a performer. life of a performer.

SKRATCH: Now, what is the whole process with you: being an actress in a sit com and films and being in an up and coming band and being a wife and mother? How do you balance it all?

SHAWNEE: It's a daily process and refinement (laughs). I try and do one thing at a time, which now that my daughter is 2 and just accepted into the Paramount pre-school which is brilliant, I have to focus on one thing at a time. If my mind wandered to all of the things at once, I would be exhausted. So far I have been able to do it well enough. enough

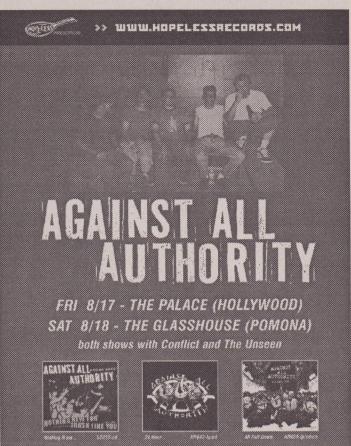














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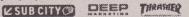
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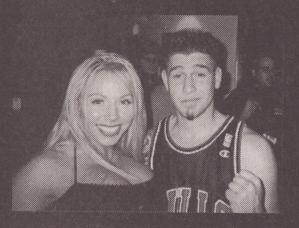






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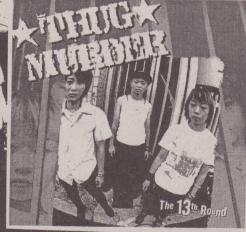
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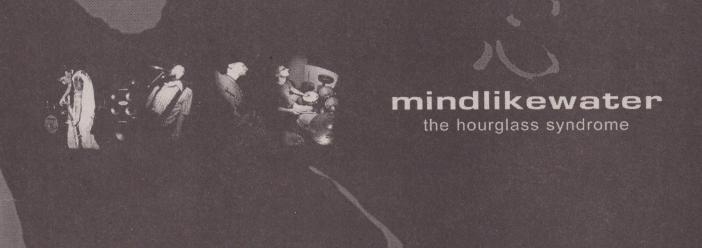
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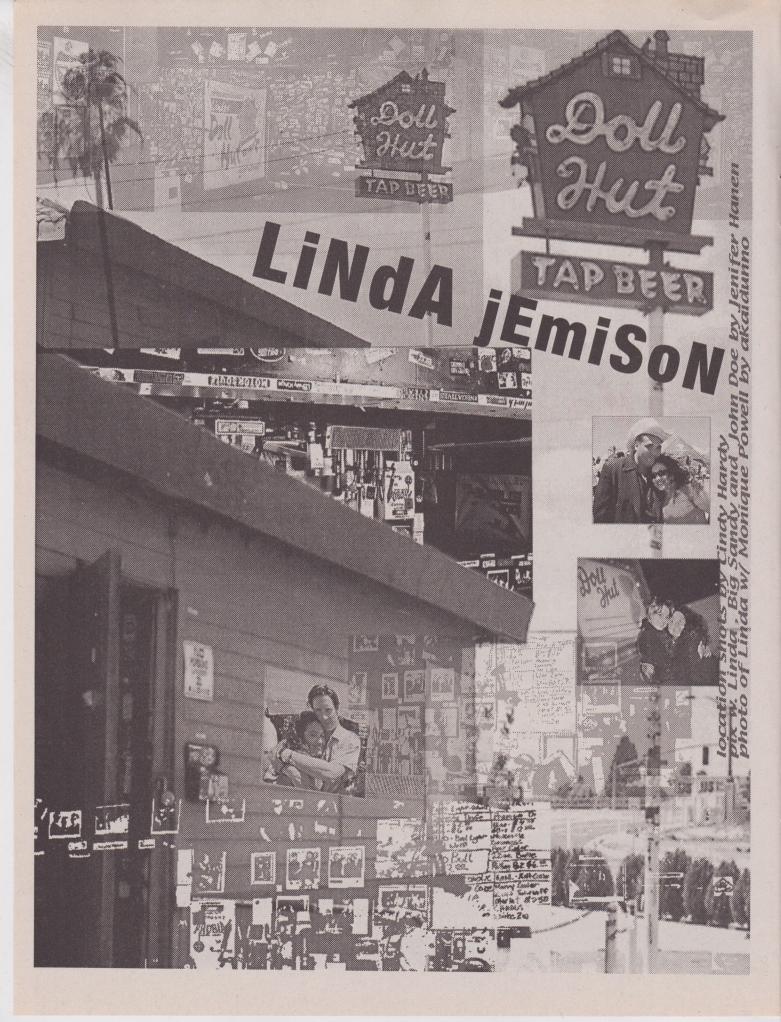
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blue collar pool and darts bar, it didn't really have anything to do with music, it had this history. So we bought the Doll Hut with all the intentions of trying to make it a musicians hang out, slowly bring bands in and not make too much noise at first with the city, just try and do it really quietly.

Skratch: This was in 1989?

Linda: Yeah, it was in August of 1989. We took over and it was successful very quickly. It took off because it was a supply and demand issue. My partner and I parted about 2 years later and I took over, that's when it became Linda's Doll Hut.

Skratch: OK, your partnership with...?

LEaves Her Baby and Tells Us Everything An Interview with Doll Hut Owner/Band Manager/Supervision/etc Linda Jemison, by scott present

Linda Jemison is a musician's work-horse. She has booked shows at the small cozy, house-like venue that we here in Orange County, California come to know for it's intimate shows and cheap beers. It's a place where thousands of bands have rocked hard in a tiny little room with an occupancy of only 49. After twelve years this kind woman will shut the doors of Linda's Doll Hut--both her home, as well as home to many of us loyal visitors.

So here's a toast to Linda and a fond farewell to Linda's Doll Hut. Cheers (clank).

Skratch: For those that are reading this outside of California or has never had the opportunity to come to The Doll Hut, how would you describe it? It has the feel of a small house, a

cozy hang out. The maximum occupancy is 69 people or something like that, right?

Linda: 49. It was an old house built around 1909 and it looks like it should be sitting on the edge of the Mississippi River. It really is a true juke joint or like a road house. I think that the best way to describe it.

Skratch: And it's been unchanged?

Linda: Yeah, pretty much. Except for all the stickers on the walls. But not much else has occurred.

Skratch: Tell me how Linda's Doll Hut started. Linda: An ex partner and I decided that musicians needed a place to go. There used to be a place called the Commonwealth Pub and we would all meet every Monday night for 25 cent beers, that would be our place to gather. That went away, we were looking around and we found out that the Doll House was up for sale. We knew that The Pontiac Brothers had named a record after it and written a song about it. Even though it was just a

Linda: An ex partner who shall remain nameless.

Skratch: (chuckles) OK.

Linda: All of my friends and associates at that point told me that I should put my name on it so everyone knows you have it and not him and people will come in and feel secure knowing that you are going to take care of them. So that's why out my name on it. So in the end of '91 is when I put my name on it. We went from there and I ran it on my own with just my friends and family helping me.

Skratch: In the beginning, what do you think have been some of the obstacles in getting the club off the ground?

Linda: Competition of other clubs and other promoters. There's one thing that I think is frustrating, that there's not much I can do about and that's loyalty. I felt like I had given everything I could to this place and then there would be an occasion where

a band that I had done everything that I could for would start playing somewhere else because it was a hard liquor club and would guarantee them more money, so they would play for me less. I would know in the back of

my head that the other club would not last as long. I mean so many clubs have come and gone! I guess that's the secret frustration I never really lashed out at anybody with. That was one of the hardest things for me to swallow. I kind of felt left in the dust as far as that kind of stuff happening. Maybe that place had a stage, hard liquor, and a bigger P.A. system, and it is to the bands advantage to play there, but when that place closed, of course they always came back. I probably took it a little more personally than I should have. I never really said anything to anybody about it, but inside it hurt. In the end though I knew it was business and kind of took in stride and just dealt with it.

Skratch: It kind of sounds like sometimes the way you were running The Doll Hut it probably was hard to separate personal from business because you were building friendships with these bands.

Linda: Yeah. At the same time, if somebody from another club called and said they needed a band for a show I'd be the first one to tell them which band would be great for them to use. I would

try and extend their crowd to other groups as well even though I knew sometimes it would probably have an effect on me. But you know, I believe in karma and the more good you can do in general, the more good will come back to you. I am living proof of that. I have so many good people around me and I have made a decent reputation for myself because I didn't take the short cut of greed and try and make the quick dollar. I went for the longevity of friendships and trying to help people.

Skratch: It seems like most of the people that you brought into The Doll Hut as far as hired for booking or is working there is either in a band or in the music industry some way shape or form.

Linda: I did that on purpose because I think that the ones that are musicians know how they want to be treated so they have an immense amount respect for the musicians that comes here. When I was younger and I played in bands, the promoters were just evil! They were just all about the dollar sign, they didn't care whether the bands wanted to play or not or got paid or got their drink tickets and that's very true in a lot of places still. I wanted to raise the standard of promoters so that it was expected for the promoter to be nice and pay them, give them drink tickets and if you can afford it, buy them dinner. I'm hoping that has come across to some other promoters iocally. That's why I brought musicians into work cause I knew that they would know how they want to be treated so that's how they would treat the musicians.

Skratch: Exactly, I know that you have a lot of respect from the bands. I know of a lot

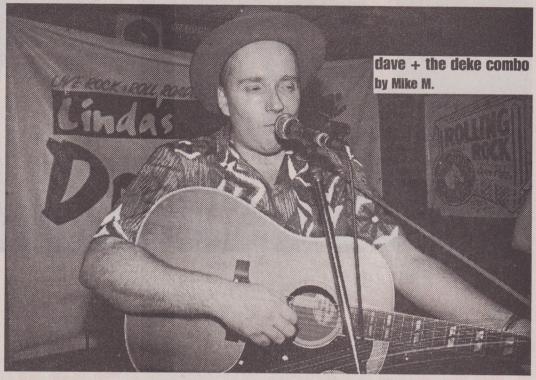
of bands that have been really happy and treated really well by you and that's what's important cause it keeps the bands happy and that helps out the scene in itself.

Linda: I agree. It gives them a place to call

the business I am in.

Skratch: How do you feel you took on that kind of motherly perspective?

Linda: I think that started when I was a kid. I



home. That was the idea, a place where they can feel safe and they don't have worry about being ripped off, taken advantage of or that

the show is going to be canceled at the last minute. There's been some mistakes here. We've done some over booking but those are usually just clerical errors, not anything intentional.

Skratch: Being a female club owner, do you ever feel that you had to prove anything or any received disrespect because of it?

Linda: I think it was more at to my advantage than my disadvantage. think that's just a personality quirk I was born with. I'm the youngest of four. I used to look after my brothers and sisters, not like baby-sit



Skratch: How has it worked to your advantage?

Linda: I think because I came across more like a mom and people are normally very respectful to their mothers. So I kind of got that vibe across to people that I was kind of doing the motherly, take care of you type of thing, so they found it hard to be disrespectful. Plus they knew that I had all the best interest for them. I mean, there's always an idiot out there somewhere and I have had a few confrontations, but a very minimal amount considering

them, but like ask if they needed anything? Are you OK? I would always try to buy them presents. I was a social worker also when I was in my early 20's, so I did a lot of work in counseling. I don't know, it's just something I have always wanted to do.

Skratch: Wow. That probably has been a real strong point in your success. Linda: Definitely.

Skratch: There's not a lot of female club

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that's

owners, at least in Orange County. How do you think coming into your club was different than coming into a club run by a male?

Linda: I don't know if being

a female made a difference in that. I think it's the work ethic that I put across to people that help me. It's all just a matter of making people feel like they are in someone's house rather than being rude at the door. Rather than throwing a drink at somebody, people are nice. it's just a matter of attitude and inside the doll hut respect for your clientele and your performers. It's

> more like a club house than a night club, and that has probably helped make a difference. We 're not as professional, but I think that's good.

> Skratch: Yeah, I think that's good, more easy going and relaxed.

> Linda: No one was ever trained. I never hired a real bartender here. They were all just people that I knew who needed a job, that I knew would be good for this place.

Skratch: Yeah, that's important. How do you feel about women in rock or women in bands, do you think there is a lot more openness to that? What do you

see in the future as far as that goes?

Linda: I myself, don't see a line drawn anymore. I think there's no limit to what women can do in any industry now. I really think that in music. it being the eclectic business that it is now, I think women are very welcome and it was just a matter of us stepping up and starting to do it. You know taking control over their own lives, starting bands, starting labels and starting booking agencies. It's definitely on the rise and there is no reason why shouldn't be. Women are very good business peo-

ple. Not that they are better or anything, but I think they can do business differently and get things accomplished just as quickly as men.

Skratch: What in your opinion makes or breaks a local music scene?

Linda: The attendance of shows, support of bands, support of the scene, a scene that knows many kinds of music. Through the twelve years that I have had The Doll Hut, there is kind of a lull right now in the rockabilly scene, where at one point there was a line out the door four nights a week here to see it, now about one night a week is about all I can afford to do because there aren't as many people coming out to support it. But I think the live music audience in general is low right now and I don't know the reason. I think that the smoking laws and the drinking and driving laws have a lot to do with it, home entertainment is defiantly on a rise. You can rent practically anything on video and DVD these days, which I think is keeping people at home more.

Skratch: So in your personal experience, the last couple of years has the attendance at the Doll Hut been declining?

Linda: Yeah, it just depended on the shows. But I think the live music attendance in general has declined. I mean, if you look at the closure of clubs like 369, and other clubs locally, if attendance was higher he probably wouldn't have closed. Luckily I'm not much bigger or I would have had a lot more overhead and had to close a lot earlier.

Skratch: Have you talked to other promoters about it? I mean even big promoters like Goldenvoice are they feeling the same kind of problems?

Linda: I haven't really discussed that with Paul. I don't think so. I know that Hootenanny was the best one we've ever had this year, so I think bigger events are different. They are more like a big social outing that people actually look forward to. Going to a night club is different than going to a concert. Clubs are more like hanging out, a singles scene and concert events are more like a date or a group thing.

Skratch: Over the twelve years that the Doll Hut has been open just about every band imaginable has played there, plus many more.

Linda: You figure we were open at least 340 days a year and had at least 4 bands a night over 12 years, that's a lot of bands.

Skratch: That's a ton.

Linda: Plus a lot of bands repeated so you can take 4 years off, but that's still a lot of bands. (side note...Scott's quick math, that adds up to about 16, 300

Skratch: What are some bands

that you really admire that have come along and played at The Doll Hut?

Linda: Wow. How long do you have? (laughter from both) I hate to exclude anybody! When this question comes up I always think an hour later, "Gosh I should have said so and so!" Well successful and unsuccessful, there's so many that I loved and still love very much. Some of the more famous bands were Everclear, Save Ferris, Social Distortion but they were already famous before they played here so I can't really say that they are a claim to fame. Offspring obviously, I'm so proud of those guys and I think they are so cool and so sweet and they have been so supportive of my benefits that I have done in the past. Lit and Zebrahead and all those great O.C. boys. There's so many. I don't know, it's hard to name them all. Then there are the local ones that haven't been signed yet but they are still my favorite. Obviously, Wonderlove, the band I'm managing. Square, I love the band Square, they are just so destined for greatness. Jay Bucanan, another brilliant singer song writer that I think is going to go far. Adult Video is awesome, I have sat in on some of their rehearsals. They just got signed to Road Runner and I am very excited for them. If I left anybody out, I'm sorry.

Skratch: Many other big bands have played the Doll Hut too

Linda: Weezer, Everclear, Lit, Dandy Warhols, along with lots of minor and tiny bands that are creeping up. We did a lot of favors for William Morris and Monterey Peninsula. A lot of the bigger agents would call me when they had a new band and didn't have anywhere to put them, but they weren't famous yet and they would stick them in here and then two weeks later I would see them on M.T.V. I was like woah! You just played to nobody in my club, but they didn't have any gigs and they needed to keep the band busy. So we get a lot of bands that way.

Skratch: Are there any memorable performances or favorite memories at The Doll Hut?

Linda: Brian Setzer played here and did a solo show as a fundraiser for a kid that got into a car accident. I stood in front just beaming because I was a huge Stray Cats fan as a kid and at the end of the show when he got up on the mic he said the he would like to thank Linda Jemmison for this day! I could not believe he knew my last name! I was dumb founded! I could not believe that he knew my whole name and he said it on the microphone! That was like unbelievable to me!

Skratch: It was almost like you were a little kid again in awe.

Linda: Yeah. He's not like my ultimate idol. It was just that he was in my room, on my mic! It wasn't that long ago, about 5 years ago, so he was pretty much peaking in his swing band thing at the time. It was a great day! He was outside flipping hamburgers having a great time with everybody! Another time was when Mike Ness did his solo stuff here and when S.D. [Social Distortion]played. It was just incredible with roof almost caving in, it was so much fun! The Cadillac Tramps is always a great show for us. Oh. Exene with L7. That was unbelievable when she jumped up and sang with them! I missed Bad Religion and I would just like to hang myself. I had purchased tickets to go to England like 4-5 months in advance because I got a good deal on them and I was really upset that I missed that! Everybody said it was such a great show! I got to meet my ultimate idol Jerry lee Lewis. That was one of my life goals, to sit down and have a chat with Jerry Lee Lewis which I did do thanks to The Doll Hut. I think over the years I'm going to be running around in life and think, "Oh yeah! I forgot that happened!" You know? There's just so much to remember!

Skratch: How do you feel The Doll Hut has changed your life?

Linda: I think that I have definitely developed as a much better business person and also I feel like I have already had about 6 lives just by having this bar. You go through periods of your life where life changes and different things occur. I really feel like over the last 12 years I have been so fortunate to go through so many different avenues of life. I'm just fortunate to have know as many people as I know. I feel like I can do anything now. After doing this I am limitless now...That's what this places has done for me.

Skratch: Are you pretty proud of your accomplishments?

Linda: I try not to be prideful, I think that's not healthy. I am very happy that I have gotten to help a lot of people. I am very grateful, that's a better phrase, that I could help as many bands as I could, and meet as many people in the industry. Now I can go on and do what I have always wanted to do, which is take a band all the way through the evil machine to the top. That has been my dream since I was a teenager.

Skratch: That's tremendous.

Linda: Thank you. But no pride, pride is bad, remember that.

Skratch: It's all about the modesty, right? Linda: Yes, yeah.

Skratch: What's your goal in for the next 5-10 years? I know you are going to be managing Wonderlove.

Linda: Yes. I started managing them in February and we're already really far into it. Things are already looking really good. We're already show-casing for labels and things are just looking really good. So they should be signed by the end of the year. They will be my main priority for now and I'm

also doing music supervision for film and television

Skratch: Music supervision?

Linda: Uh huh. So that will be another way I can bring independent and unsigned bands into the field and break them to get them more exposure and get them paid for doing what they love to do so much.

Skratch: What would be the layman's term of that?

Linda: Music Supervisor means that you read on any screen at the end of any movie or TV. show. Basically that's the person that picks the music for the project. They also hire the people that score all of the original music for a film or television show. A lot of time they produce what goes on the in the studio, they also help in placement editing and they do all the budgeting for it. So it's quite a big job.

Skratch: So you could theoretically bring in small bands?

Linda: Oh, I do it already. I have done independent films where I have brought unsigned bands in to get them exposure.

Skratch: Great. What independent films?

Linda: The first one I called "Smack" and it is right now at film festivals. All The Mad Men are in that, Jay Bucanan is in that. Bus Stop Hurricanes and good. Somebody said Stone Temple Pilots were interested, that's totally false. Actually there's a couple looking at it right now, but we aren't in escrow yet so I don't want to jinx it. There's a few people interested, we'll see. I hope it sells.

Skratch: Are they tied into the music scene? Linda: Yes. It'll still have some of The Doll Hut mystique that it has now. It will have a woman running it which will be great, she's a cool woman, and I really like her a lot. I hope they're the ones.

Skratch: So you are probably pretty particular on who you would sell it to?

Linda: I'm really honest. So when people ask me about it I just tell them exactly how it should be run if they expect it to make money. If people didn't love this place, there's no way they would do it. It cuts out the people that think they are going to make a bunch of money, they're not. It's a living and it's fun and you get to meet a lot of cool people while doing something for the community at the same time. You kind of have to have that attitude going in. I don't think there's any weasels that would buy a place like that.

Skratch: Yeah, that's true. It's not out in a traffic area, It's kind of hidden.

Linda: It is off the beaten trail.

Skratch: Well that's what made it kind of neat

" I try not to be prideful, I think that's not healthy. I am very happy that I have gotten to help a lot of people. I am very grateful...."



The Bleeders and another band called Tracker are on that soundtrack. They are looking at distribution for the film right now.

Skratch: So with all that in hand you will still be tied into the local scene in one way or another it sounds like.

Linda: Definitely. I'm not abandoning everyone. I'm just trying to go up to the next level to get people a little bit further on the road to success.

Skratch: Is it kind of weird looking back at what you've done and thinking, "Oh my God this all happened so quickly!" I mean, did you ever expect this?

Linda: Actually, I don't know if I expected it, but it's what I wanted. I knew the day when I walked in here, I didn't know what I was doing, but I knew it's what I wanted to do. I wanted it [The Doll Hut] to be the closest thing the The Golden Bear that we could. I don't know if we did that, but I think we got close. I just thought The Golden Bear was such a great club and so many great bands played there. People still talk about it to this day and it closed how many years ago? That's what I would like, to have people go, "Oh, remember The Doll Hut, that place was so cool!" Make sure the people have happy memories of it.

Skratch: Yeah, definitely. I know that you are attempting to sell the club right now. I thought that somebody like Mike Ness would buy it.

Linda: Somebody said Gwen Steffani was interested but I never heard from her. That was pretty

and have it's own little vibe. Linda: Orange County's little secret.

Skratch: Well what do you want to see happen in the local scene now? I mean, in my opinion, it's kinda slowed down as far as bands coming up in the past few years.

Linda: I think it will pick back up again. I think it comes in cycles. Places just have to close and open back up again and a bunch of kids are going to turn 21 and boom, the night club scene will start back up again. The all ages scene is going great. Chain Reaction (Anaheim, CA) is packed all the time, even the all ages shows at House of Blues in Anaheim, same with The Glasshouse (Pomona, CA). All those kids and are going to turn 21 and the night club scene is going to pick up again.

Skratch: I've talked to some people that started going to shows when they were like 16 or 17 and by they time they get to be 21 or so, they are burnt out and don't wanna go to shows anymore. Do you think there's a good crowd with that kind of perspective as well?

Linda: I don't know because I was using a fake ID. when I was 15. You couldn't get me out of the clubs. I don't know, maybe I'm an exception. I think it just depends on people's passion for music. I would hate to see it die out completely, but I don't think it ever could.

Skratch: Yeah, I don't think so either.

Linda: I think as far as owning the club. It just depends on what you are willing to do. Like to keep

this place open I did other side jobs. I worked at Time Bomb Recordings for 4 years. Did a lot of other side projects and shelled out a lot of money to keep this place going. (like a mother leaving her child she sighs, it's evident she is still trying to convince herself this is the right move) I have to stop now. I'm running a night club, I can't live here like it needs someone to. I need to go do my other stuff. That's why it's time for me to do. Cuz it can't run itself.

Skratch: Well it's sounds like, for a lack of better words, that it is good timing that you are pulling the plug on The Doll Hut right now.

Linda: I think it is. I think it has kind of been my rock-n-roll college, and I am now going to go into the real world. I want to have an impact on the world basically.

Skratch: So you kind of feel like you earned your degree?

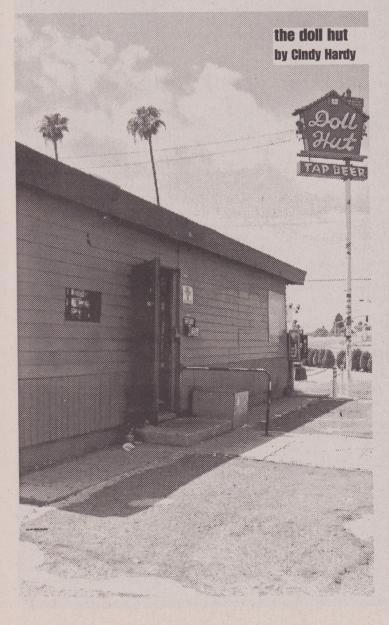
Linda: Yeah. I think I have a doctorate

for The Doll Hut University. (chuckles)

Skratch: Is there anything else you want to ad as far as your good-bye's from The Doll Hut or any web sites you would like to plug?

Linda: Well if there's any women that need any kind of encouragement or advice on the industry, it would be my pleasure to help anybody that is interested. Please e-mail me at lindadollhut@hotmail.com. As far as web sites, DollHut.com, BarFlies.net, that's a great site, Jen Hanen has been a blessing to The Doll Hut making sure that people know about our shows and being very supportive of the scene. Loud Energy, which has helped us book our final shows with U.S. Bombs, Flogging Molly, and Youth Brigade. Then there's wonderlove.net, squaresounds.com,

Linda: Thanks so much. Skratch: Thank you.



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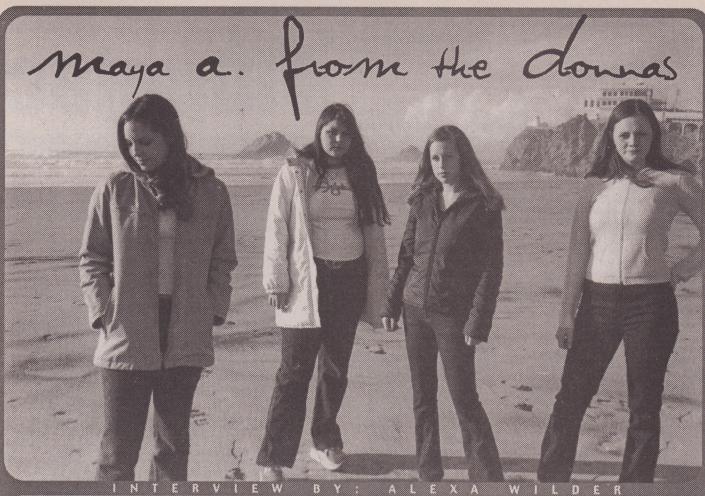
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Oh, the perks of being female. If anything, my interview with Donna F. (or Maya, as she was bequeathed at birth) of the all-female band the Donnas, proved to me that women's lib. really did occur. Pick four of your average pot-smoking, gindrinking, boy-frenzied high school girls, give them instruments and some spaghetti-strapped tank tops, and you've got yourself the Donnas. You've also got yourself a forum of eager fans, which is the moral to this story--it doesn't take much to impress the masses if your genetic makeup reads XX.

SKRATCH: So what are you up to today? What do the Donnas girls do on a typical day?

MAYA: Well, I was watching 90210... but I had already seen the episode yesterday.

SKRATCH: I just saw Luke Perry in fishnets in the Rocky Horror Picture Show on Broadway.

MAYA: That's funny. We just played with Joan Jett and she had just gotten back from doing the Rocky Horror Picture Show too.

SKRATCH: So have you guys been on tour or are you just playing local shows?

MAYA: No, we just played one show with her [Joan Jett] in Seattle. It was reality fun.

SKRATCH: Do you have any plans for when you're going on tour next?

MAYA: We're going to play the Redding Festival in England I think. Eminem is playing, and Green

Day. And then we're going to tour the U.S. in September or October.

SKRATCH: How has the response been to your latest release, "The Donnas Turn 21"? MAYA: Well, it's gotten lots of good reviews and our last tour practically sold out.

SKRATCH: Who wrote the lyrics for the album?

MAYA: I wrote most of them. But our guitar player writes lyrics too, and so does our singer.

SKRATCH: Now that you guys are getting older, are you trying to stray at all from the high school girl image? It seems as though this album is still in the same genre as your other albums as far as lyrics go.

MAYA: I'd say that we're not really trying to change or grow up or anything. We don't really sing about high school anymore, because we're not in high school. But we still sing about things that we did in high school, like hanging out with friends, getting drunk, smoking pot or whatever. We're never going to grow up, at all.

SKRATCH: Are you guys really as promiscuous as your lyrics suggest, or is that idea kind of fabricated?

MAYA: It's kind of like a joke. I mean, it's not like we're prudes. But it's not really like we make out with all of those forty boys. Maybe just like five of them.

SKRATCH: I heard that you and Tori had a kissing contest on one of the tours... MAYA: Well, I won.

SKRATCH: What were the terms?

MAYA: Well, we were both kind of sad and talking about our lame boyfriends that we had broken up with. We were like, where are we going to find cute guys? Let's look for them—yea, let's have a contest to see who can find the cutest guys and make out with them.

SKRATCH: So what was the winning total?
MAYA: It was like one to five. I got five and she got one.

SKRATCH: Wow..I was thinking more like forty guys, forty nights...

MAYA: No.. You get really tired. It's fun the first couple nights—you're partying and finding cute guys and it's really cool. But then after a while of being on the road you're just worn down. You're like ugh..I look ugly today. I don't even want anyone to kiss me.

SKRATCH: So do any of you have boyfriends now?

MAYA: Well, we were all hooked up for a while. After that one tour of making out, we both got boyfriends. But now Donna C. and me are single again, so I guess we're going to have to have another make-out contest.

SKRATCH: When you have boyfriends is it

hard being on the road? Do they get

MAYA: Yea, sometimes they get jealous. Or sometimes it just gets weird. I think my last relationship ended because I was always on the road. You don't see them for so long, and then you try and call them and you don't even know what to say. You're so into this world of being on the road and touring every day. It's kind of hard to relate to sometimes, I guess.

SKRATCH: Do you have a particular type of guy that you're attracted to? Do you ever get in fights over being attracted to the same guy?

MAYA: We usually aren't attracted to the same guy. But I guess now that we're single we might both find a cute guy and like him. I think we both have different tastes though.

SKRATCH: What do you consider 'cute'?

MAYA: I don't know. I've always liked kind of nerdy guys. I like skinny guys. They just have to have personality and be into weird things. I'm into so many weird things and if they don't know about all that I know about, I get annoyed. I like to talk about weird books, like Kristine Glover. I'm not just looking for some nerdy guy that's udly, though.

SKRATCH: He has to be nerdy and attractive...

MAYA: Yea.

SKRATCH: Are you guys fans of other all female bands, like the Applicators or the Herum? What female performers have inspired you guys?

MAYA: We really like Joan Jett. And Blondle's good, Pat Benetar, Madonna.

Skratch: Is it a weird feeling knowing that you guys are probably the icon of some young girls right now? Does it make you feel any sort of responsibility?

MAYA: Yea, sometimes it does. Sometimes there's like five year old girls showing up at our shows and I'll get nervous and feel bad that I'm wearing my "eat a dick" shirt or something. I'll think, maybe I should change for the little kids. I want girls to see our band and want to be in their own band. But sometimes I feel bad because our songs are about bad stuff that I don't think that everyone should be doing. Maybe you should wait until you're fifteen to go out and check out a lot of guys and drink a lot. But I think that's all up to the parents. You can like the Donnas, but you can't be like the Donnas.....

SKRATCH: Were your parents pretty liberal? MAYA: Yea, The last guy I went out with, his parents were totally not liberal. It was a shock to me to see such strict parents. My parents let me do whatever I wanted to do.

SKRATCH: Does it bother you at all that some people criticize the fact that Darren Rafelli wrote your stuff in the early days? Do you think his help pushed you in any certain direction? Do you think it hindered you at all?

MAYA: I think he totally helped us. He's a really

good friend. When we started writing songs with him we made them slower. All our songs before that were insane and really fast. He made us slow it down a bit and make it simpler and catchier.

SKRATCH: So more people could enjoy it?

MAYA: Yea. At our other shows, before the Donnas; people at our shows would be scared. Or they'd pretend to be into it when the really weren't.

SKRATCH: Do you think that people (especially guys) are ever into you guys just because of the fact that you're girls?

MAYA: Yea, I think it's helped us a lot. It gets us a lot of attention. People are like, ooh, they're cute. I like them. I just saw your record cover and thought you were hot, so I bought it. I think that's lame, but oh well.

SKRATCH: Now that you're twenty one, are you all hitting the bar scene a lot?

MAYA: Well, I went to a bar last night. It's a neighborhood bar called the Melody Lounge and it's run by an old man who's really nice. It's got a juke box and I always ask him to turn it up. He always does 'cuz he likes me. And he makes really strong drinks. The interior is red velvet--very cool looking.

SKRATCH: Any drunk and wreckless bar stories yet?

MAYA: We had this one bar party at a hotel we were staying at in London. We were partying with this Swedish band that we were touring with called Hot Night. So it was two bands and all our crew. A ton of people in this little hotel bar. The bartender was really mad and he didn't want to serve us drinks. He was a grumpy old man. We were being really loud. Then Allison, our guitar player, hurt me in some way. I think she attacked me. She hurt my finger—it got stuck in a chairand I screamed and fell on the floor. I was freaking out. They tried to kick me out. It was funny.

SKRATCH: Because this is going in the girls issue, I'm gonna sock you some ultra-girly categories and you give me your favorites. Here we go:

Cutest actor?:

MAYA: Kyle Maclachian, from Twin Peaks he models now.

SKRATCH: Cutest musician?

MAYA: Tom Keifer, from Cinderalla

SKRATCH: Makeup brand?

MAYA: Stilla

SKRATCH: Clothing?

MAYA: Laundry

SKRATCH: Perfume?

MAYA: Nina Richi...it's so good, they have a green one, a blue one and a yellow one. I like the yellow one.

SKRATCH: Ideal date?

MAYA: Get some drinks, cruise around in a car, maybe go to the drive-in or something. If we get hungry, go to a taco stand...



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MIGHTY VEHICLES, MIGHTY ROBOTS



Back in the early '80s, when the Gois first came on the scene. I wasn't much of
fan. Their music was a little too cheerful and
soppy for my taste. My husband really liked the
band, though, so I did get to hear them regularly.
Several years ago, I bought an I R S video that dates
from those days. On it was a Go-Go's video. I am not
now, nor never was, an MTV watcher, so, as hard as
this is to believe. I had actually never SEEN the Go-Go's
play. Seeing them doing it all by themselves had a much
greater impact on me than hearing them ever had. After all,
they say you can't succeed at something until you can visualize it, and here was the living proof that it could be done!
We all should be grateful to the five for providing that proof.
Flash to the present -- As you probably know, the Go-Go's
have a brand new record out, and they are busy touring to promote it. I was lucky enough to get to speak to bassist Kathy
Valentine about the band then and now. She is one of the most
articulate people I've ever spoken to, so it was really a good
experience.

SKRATCH: Back before the Go-Go's formed, there really weren't any all-women bands out there, nor were there that many women playing music, resulting in a real lack of role models for being in a band. When did you first want to be in a band, and who or what inspired you?

KATHY I was in my first band when I was fifteen, and that was really when I first got interested. When I first started getting into music; I was primarily into guy bands. Most women in the music scene at that time were singers and/or songwriters. My mom is English, so I went to England a lot. That's where I saw Susie Quatro. I don't know if you know who she was, because she never made it that big over here, but she was very big in England. Most Americans just remember her as Pinky Tuscadero on HAPPY DAYS. When I saw her that was the first time it occurred to me that I could be a rock star. She just blew my mind. One year later I started playing. By then there were a few other bands out there to see. like the Runaways.

bands out there to see, like the Runaways.

SKRATCH: Do you feel that things have changed much in the music business for women in bands since those days? I know that's kind of a broad question.

KATHY It is a big topic. It doesn't seem that there's been that many successful female bands. I'm not saying that there's any blacklisting by the industry. I think our success made it easier for other bands, like the Bangles. They got offered a very lucrative record deal by a company that had turned us down. Then we signed with someone else and became successful, so I think it opened the door for them and other bands. They were a good band with good songs and were very successful, but I don't think they would have been signed if we hadn't been so successful.

SKRATCH: I have had female musicians in bands tell me that a lot of record companies seem to think having one all-woman band on a label is all they want. But they don't put a cap on the number of allmen bands they sign. What do you think of that?

KATHY: If that's true, it's a sad state of affairs, it's pretty sexist. I would like to think that isn't true. Of course, record companies are interested in making money, and so logically they are going to sign groups that are easy to market. It seems counterproductive to reject a band on the basis of gender.

SKRATCH: Obviously you all are older than you were last time you released a record. Have you found that has had any effect on the way you have been treated by the business? KATHY. It seems like radio has not been that interested in the new song We've experienced some resistance, despite the record having lots of exposure through fouring and TV. It's been a real struggle. We have fans who are very determined to help us stick around, and they would call and request the new song. They were told, "no, they're over 40". I think there has been some ageism, but maybe men in bands have that problem, too

SKRATCH: On the issue of age, one thing that has struck me in reading about music over the years is that when rock critics write about women performers, they always seem to find it necessary to include information about how sexually attractive the women are or to put it crudely, they almost assign them a fuckability quotient and speculate on what it would be like to have sex with them. In looking at women performers that way, age seems to be more of an issue.

KATHY I noticed when Blondie had their first record in years that every article I saw listed Debbie Harry's age, but no one else's in the band Just hers.

SKRATCH: So how does that affect you guys?
KATHY: Part of my job as a pop star is to look good and feel good.
Anyone who is going to get onstage knows that You can't get up there and be huffing and puffing around the stage. You have to be able to feel good at being looked at by thousands of people. So that is important to me. So maybe we can help once again by destroying some prejudice. We'd like to break down barriers like we did with our first record.

SKRATCH: Well, you guys all look great, that's for sure! So what is important to you when you're up thereon stage? KATHY We're grown-up women, but sexy and youthful. There are so many little girls that come to our shows, and they are so excited that they have stars in their eyes I make sure to focus on them. When I perform, I make sure they get eye contact, a guitar pick, or something. THEY are the ones I want to make an impression on! They see hip, stylish women doing what they like to do - playing music.

SKRATCH: Are you still staying involved with your other band, the Delphines, now that the Go-Go's are together again?

KATHY Yes! The Delphines are a lot of fun. We have a new record coming out around the first of the year. I love playing with them.

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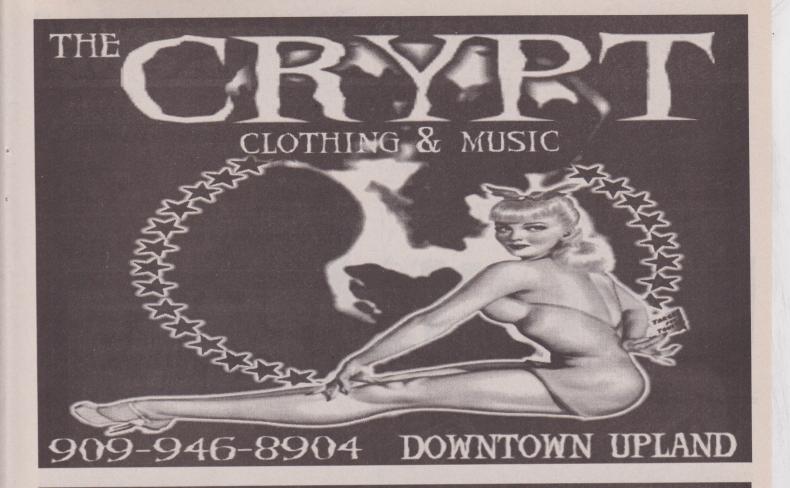
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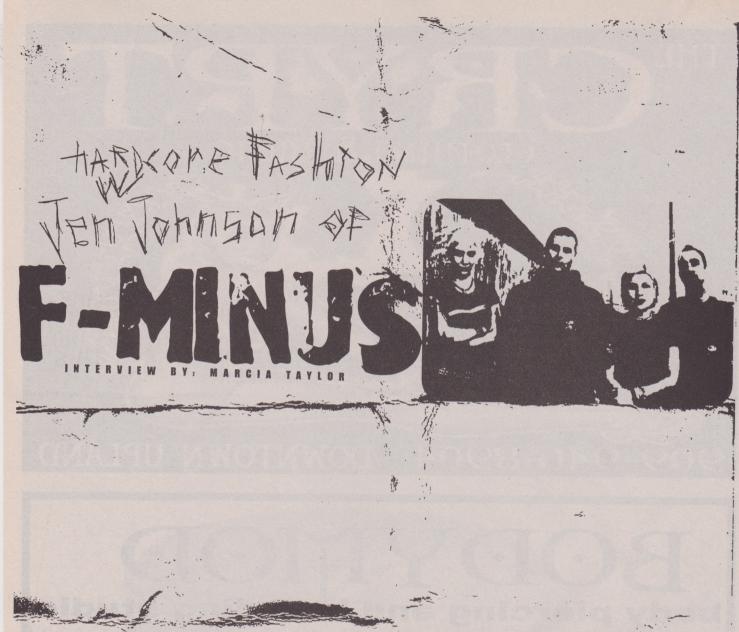
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I first found out about F-MINUS when I ran into Jen Adam, too. Johnson, formerly of 4GAZM, and asked her what BRAD: We basically played with the people we she was doing now that the latter band had broken up. She told me that she was playing bass in F-MINUS. I had an opportunity to see the band perform about six months ago, and finally caught up with Jen and vocalist Brad Logan at Chain Reaction. where we talked about the band before they played a set.

SKRATCH: So who are the other two band members?

JEN: Adam Zuckert, our drummer, and Erica Da SKRATCH: I remember Sara Lee; she played in BRAD: We get bored very easily. So for awhile I King, who plays guitar.

SKRATCH: How long has F-MINUS been around? I know that you were playing with 4GAZM for quite awhile.

JEN: We first got together in '96/'97, but we really didn't start playing shows until 1998. For a long time, we just jammed and wrote songs while we waited to figure out who would be in the band. A lot of the people who were playing with us traveled.

BRAD: We had people in the band who lived out of state, so it was really hard to practice. So we waited until we had the right mix.

JEN: This isn't the first line-up for the band. Me and out? Brad have been friends for a long time. And I knew JEN: The second record just came out.

thought were cool.

SKRATCH: How did Erica become part of the band?

BRAD: I met Erica years ago when I was passing through New York City. She was always hanging out in front of CBGB's everytime I went through. Finally I decided to talk to her. Before Erica, we'd had another guitarist, Sara Lee.

4GAZM for awhile.

JEN: Yeah. Sara Lee is the one who thought up the name F-MINUS.

BRAD: When we were practicing at Milano Music, Sara Lee was working there, and we'd see her. We needed a guitar player, and we thought that she had the looks plus a bad attitude. I mean bad in a good way. We asked her to play, and she was really good. Anyway, after she left, we asked Erica to play, and then we made her move here from New York to be in the band.

SKRATCH: How many records has F-MINUS put

BRAD: We have a couple of seven-inches and some songs on different compilations. The other record came out in 1999. We'd love to do as many as we

JEN: Yeah, there's no shortage of ideas in the band. We love making records.

SKRATCH: So how does the music get made?

JEN: We all contribute. We all can sing and we all can write. So we make suggestions as to who should sing the songs. But Bradley is the main

sang everything. Then I got bored, so me and Jen sang for awhile, then me, Jen and Erica sang. Maybe we'll get another singer.

SKRATCH: Jen, is it very different being in a band that has guys and girls in it, compared to being in an all-girl band like 4GAZM?

JEN: No. I don't think it makes a difference

SKRATCH: What kind of audience do you have at your shows?

JEN: It's mixed, but all ages, mostly. We don't have a single group following - not hardcore, or punk or sXe. And we play all kinds of shows with all kinds of different bands.

PLACES, DOES DRIVE THE SHAME HAVE TO THE RIGHT JOB MAKING OF ENVIRONMENT HAS KILLED

BRAD: I like that we don't have a single group type SKRATCH: Could you be more specific about the of following; I think it's a good thing. I'm glad we don't fit into a mold.

JEN: I've seen emo, ska and punk kids at our shows. It's nice to see that the kids don't care and just like the music.

SKRATCH: You are both from Huntington Beach, right? Is it that crazy idiot mayor of yours that got you going?

JEN: It's the build-up of the city. It's what it's become - lots of stucco tract houses.

BRAD: It's growing up in the suburbs. I've never lived anywhere else. I know it's not bad, like some places. But growing up here where everyone looks the same, works at the same places, does the shame shit. It beats you down. You have to drive the right car, have the right kind of job making a lot of money. This environment has killed people. And it was driving me insane. I didn't want that, and if you don't want that stuff; you get pushed to the side so no one sees you. And then it bled over into the music scene -- the bands all sounded alike and looked alike. We wanted to start a band that wasn't like that. We wanted to play and look different. And as shitty as we were at first, at least we sounded dif-

bands you didn't like? Not their names, but what they did that you didn't like.

JEN: There was no seriousness; they were just playing music to be in a band.

BRAD: They were playing music, just wanting to be liked. The scene was boring, not exciting or stimulating. Love songs or just silly shit.

SKRATCH: So it was partially a conformity issue, that the bands just played whatever sound they thought would sell and make them successful. JEN: Yes. And we weren't accepted. We have always played anywhere we could. Even now, with a second record out, no one knows who we are.

interesting?

BRAD: When it gets boring, we change it.

SKRATCH: Do you get to tour much?

JEN: We've toured in little bits and pieces, when we can all get away. We went to Europe twice and toured twice in the States here and there last summer. And we're going around the country again this summer.

SKRATCH: Jen, I know you and Erica have a August 23, 2001.

clothing line, EC Star, that you do when you're not playing. What do you do, Brad?

JEN: Tell her about the label, Brad.

BRAD: Erica and I have a label called Black Noise. So far, we've released some records for a New York area band called Nausea that played in the '80s and early '90s. It's a band that we looked up to. We'd like to do some local bands, too, underground bands.

SKRATCH: What local bands do you like playing with?

BRAD & JEN: Life's Halt, Carry On, Fields of Fire, 4 Panel Kid, the Killingtons, Phobia, Leftover Crack. And we love seeing bands we wouldn't ordinarily see, which is what happens when we tour.

SKRATCH: So how do you keep going, keep it SKRATCH: Is there anything else you'd like to add before you have to go play your set? BRAD: Orange County kills kids!

JEN: You can put that I say that, too.

F-MINUS's new record is called and is on Hellcat Records. You can check out what's going on with the band by linking to it through suburbanblight@yahoo.com www.nauseapunk.com. F-MINUS will be playing at the Troubadour with the U.S. Bombs on Thursday,



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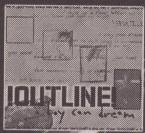
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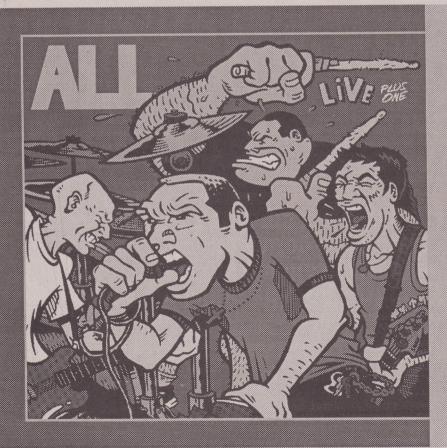
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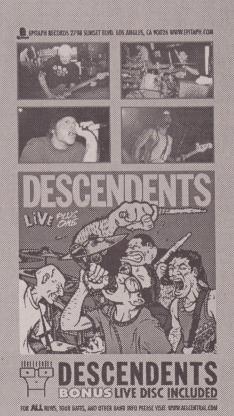


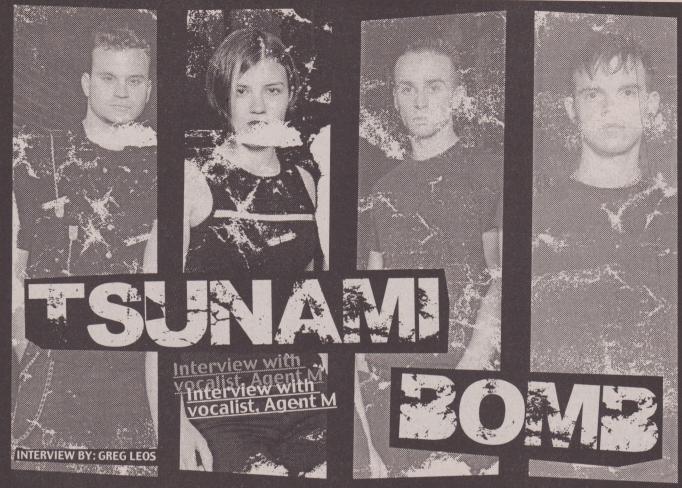
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With a sound that makes most explosions sound release; the well crafted, statement of aggression called, "The Invasion From Within!" The centerpiece of the album is the chilling sting of lead singer,

Agent M's, vocals. They are unrelenting, as they crush the lishighs and lows, ballads and Tsunami Bomb isn't to make Halloween seem like just another

pared to their attitudes. But don't mistake this group for some hardcore. Neanderthal punk band that

day in October, com-

puts guitars over vocals, and crams thirty different two-minute songs, on four new Tsunami Bomb (Agent M, vocals; Obliette Sparks, keyboard; Gabriel 37, drums; Domonic Davi, bass; Mike Griffen, guitar) put a little more effort into their music than that. The result; a veritable musical stew of sound and fury, for the starying punk soul.

of the band. Tsunami Bomb meet?

Agent M: It was really all a big coincidence...it was and lived in the same area while playing in different bands. We were all unhappy with our current situations and we got together and formed Tsunami

Bomb as a side project. It ended up turning out to be the best thing for all of us. We realized that each of us had the same values of what we wanted a band to be.

> Skratch: You mention "values". What values do you have as a band?

Agent M: We all feel that the individual members of the band are more important than what the band does as a whole. That's

No one should have to do something that

they don't want to do. And another is that everyone in the band shares responsibilities. We're all the leaders of this band, and that system works out very well. It sounds kind of cheesy, but we work we make sure that we're always having fun together in what we're doing. We agree on the songs we create, play and also any contracts that we might

Skratch: Let's start with the very start Skratch: It seems that you guys are a How did everyone in lot. Are the musical influences, that each of you had growing up, the same? ferent types of musical backgrounds. My influences. growing up, were Green Day, AFI, Operation Ivy and where all we were able to see was MTV. So I saw a lot of Green Day growing up. But I also grew up in a bands, and that influenced me a great deal. I know that Domonic would say his influence is Oingo Boingo and Obliette might say that rockabilly and mer has a completely different style, that's a combination of all sorts of different things.

> Skratch: You guys have been together for the last three years. Yet, until your recent cd, "The Invasion From Within!", you only released your music on vinyl? Agent M: That's right! We have two 7" releases. "Mayhem on the High Seas".

> Skratch: But releasing music strictly on vinyl is unusual in these days of computers, cd burners and the Internet. Why did you release only on vinyl? Agent M: We were just staring out, so we wanted to

take it slow. Plus, the vinyl was easy to put... for our first release. The second time out, our label at the time wanted us to only do vinyl, and we were cool with that, since we had done it before. It turned out great, and we were able to get and also put our full-length releases on 12" records.

Skratch: Tomato Head Records is the first label that Tsunami Bomb has been on. How long have you been with them, and how have they treated you so far?

Agent M: We just recently hooked up with them, and they've been good to us. It's been a great label to have our first cd come out on. They put together promo shots and posters...just everything to get us started

Skratch: Let me ask you a couple of "insider" questions that your fans might want answered. First, what's the coolest thing about being in a band, being the road, and performing live for different crowds in different towns?

Agent M: It's definitely meeting all of the different kids that come to our shows. And also meeting the different band on the road is a great experience.

Skratch: In your opinion, what's the coolest place Tsunami Bomb has performed so far?

Agent M: Well, the Phoenix in Petaluma, 63MIZ6A3H us. And we definitely love them, THE SHOW, AND ABOUT 15 PEOPLE play. (Laughs) SHOWED UP. BUT. BY

THE TIME WE GOT ON Skratch: Are you seri-

STAGE. THERE WERE Agent M: Yeah, they are so ONLY THREE PEO-City. When we played there, PLE LEFT IN THE the fans came to us after the show and brought us presents and stuff. It was amazing. They're all

> just really nice, cool people. I never would have expected it, but we've played there twice

now and it's been like a home away from home for us.

Skratch: What are some of the worst places that you've played?

Agent M: There haven't been to many bad places, but on this last tour, we played this place called Nashua, New Hampshire, where there were only three kids at the show. That wasn't too good. We headlined the show, and about 15 people showed up. But, by the time we got on stage, there were only three people left in the place. And two-thirds of the way through our set, two of them had to leave, because their moms showed up! (Laughs). We had to ask their moms if we could play the kids another song before they left. (Laughs)

Skratch: How close is each of the band members to one another? I would assume that with all of time you spend together while on the road playing shows, you would be pretty close and know each other very well. Or is it more that you get on each other's nerves?

Agent M: Sure, we go through in and out of loving each and getting on each other's nerves. But it's just like a family. You know, we're like brothers and sis-

Skratch: You are still a fairly new band on the scene. Do you guys have a plan on where you want to go, or are you just taking any and all success as it comes to you?

Agent M: We're just taking it as it comes, but each of us does have the plan that we want to have this band continue on for as long as possible. Hopefully it will live a long time.



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INTERVIEW B Y :



How do you feel being the lead singer of Tongue?
LIZ: Oh no, this is candid! I think I'm gonna be bad at this! I don't know, I feel good, I feel...funny inside!

SKRATCH: The name of your second album is Sweet Meat, so I'm assuming that you eat meat. What are your feelings towards vege-

tarians?
LIZ: Well, what was that one Chris Rock video?
I think it was "if your fortunate enough to get your hands on a steak, bite the fuck out of it!"
Or something, I mean, I'm not against vegetar-

SKRATCH: But you prefer meat? LIZ: I like meat. I'm a meat eater, but I don't want to discourage people from being vegetar-ians, I don't have that kind of will power.

SKRATCH: Regarding your stage attire: What's up with the bullet hole in your head?

What's up with the bullet hole in your head? Is that symbolic?
LIZ: Well, it actually started because I had a giant zit, and then I was like, "Oh my god, how am I going to cover that?" But I had all this blood, so I just thought "Okay, I'll just cover it with blood." So that kinda stuck. But then it just kinda started dying and getting into my skin and it took me forever to get it off. Then when we were on lour I couldn't really do it.

SKRATCH: What about the gun you have on

When listening to vocals sung by Tongue's Liz McGrath, you hear an unpredictable vibrato that belts out with more command than a churchbell at midnight mass. When you see her on stage, it is captivating. It's hard to believe that such a powerful sound can come out of such a small, innocent looking woman. These are the things I had in mind when I began my interview with McGrath. By the end of it, I was even more perplexed. At nearly thirty years old, McGrath not only fronts a great band with a loyal following, but also has co-founded a noted punk zine, Censor This, and is currently creating beautiful, yet almost detatched, artwork. On top of all that, I found her to be a genuinely nice person, a qualitly that is all to often hard to come by nowadays. To say the least, I am impressed.

the inlay of the CD? LIZ: There's a gun?

SKRATCH: Yeah, there's a picture on the CD where you're sitting on the car with a gun in your lap.
LIZ: Ohl Yeah, that was just a belt buckle.

SKRATCH: Really? LIZ: Yeah, but you know what-yeah, say I have

SKRATCH: So what are your feelings on gun control then, since you have a gun? LIZ: Well, I think that people should definitely keep them locked away, and maybe teach their children about guns, but I think we deserve the right as Americans to have guns. I hate it when the government starts telling us what kinds of weapons we can have in our house.

SKRATCH: In the song R.I.P., you ask, "Where do you go after you die?" Where do you think you go?
LiZ: I think that we're all part of an energy force, I know it sounds really cheesy, but I think that we all go back to the same energy, like we're all just one continuous stream of energy, just in different forms. I don't really know, that's just what I think. I don't really think we all just disappear and go to nothing, but I also don't necessarily think we all go to some big heaven in the sky. the sky.

SKRATCH: I noticed that you have the ability to transform your voice through different styles of music in Tongue's songs; fluctuating from fast, hard punk rock screams to a softer, funkier sound. You sound great at both, but which style do you prefer to sing? LIZ: I kinda like doing fast, screaming types of stuff.

SKRATCH: Really? Why?
LIZ: Because it's easier for mel I don't know, I can get into it a lot more than when I actually have to sing. Plus my voice is getting kinda thrashed from screaming all the time. I just like singing fast-I talk fast, and I sing fast...

SKRATCH: Well, you sound really good anytime, I don't know if that makes you feel any better.
LIZ: Thank you!

SKRATCH: Have you ever taken volce lessons? What inspired your unique style? LIZ: Well, I never took volce lessons, but I was in, like a Baptist girl's choir when I was a kid. They made me join the choir and then we had to go to all these churches and sing.

SKRATCH: So It's a lot different from what you sing now! LIZ: Yeah, I kinda learned singing from that, but

I wouldn't really call it voice lessons. It was more of like, some singing for Jesus crap. I don't know, I listened to Crass a lot growing up so a lot of people say I sound kinda like that.

SKRATCH: In the song "Booze Cruisin" you profess that you hate cops. Have you had any bad run-ins with the cops lately?
LIZ: Yeah actually, well it's kinda weird because everybody in the San Gabriel valley has a DUI or something-EVERYBODY, so you know, I've had DUIs and stuff like that. But that actually wasn't really a Tongue song. That was a song that our bass player did with his old band, think they were called the Venetians, so it was a cover. Anyway, I guess I can't say that I hate cops, but I don't feel too comfortable when they are near me.

are near me.

SKRATCH: You don't like them around?

LIZ: I don't like them around-I don't hate them, but I don't like it when they are around either.

SKRATCH: Did you really find out that your husband was gay ("Bad Day"), because that would make my day bad too? LIZ: Yeah, I did actually, so....

SKRATCH: What happened then, you guys got divorced?
LIZ: Yeah, that was a really sticky situation. I found out he was gay along with a bunch of other shit, like he was having a baby with another woman, so it was just kinda bad. But I guess, well. I got married when I was 18...then I got divorced when I was 19.

SKRATCH: Do you ever plan to get married

SKHATCH: Do you ever plan to get married again?
LIZ: Well, my plan was to get married as many times as I could before I was 30. I wanted to have like 10 husbands, just 10 kinda crap on the whole marriage thing, but I'm going to be 30 in two weeks, so I think that that plan's outla order!

SKRATCH: What about kids, do you have

any? LIZ: No. I have a chihuahua. I'm not really into breeding.

SKRATCH: Me neither! LIZ: Yeah, I don't hate kids or anything, but I don't really want any.

SKRATCH: Honestly though, what does your band stand for?
LIZ: What we stand for now? Well, we used to stand for just going out and having fun, just kinda demonstrating that you don't have to-this is a tough question! I don't know, it just seems like everyone started having to stand for one thing or another thing, fit into one scene or another, but we really just wanted to be able to go out and play whatever we wanted to play at the time and hope people liked it.

SKRATCH: You look pretty young, how old were you when the band started? Back then did you ever think that it'd last this long? It's been almost 10 years now, hasn't it?

LIZ: Yeah, I was 20, so I guess, yeah it's been

SKRATCH: Wow, you look a lot younger than that. We all thought you were like 14 when the band started.

LIZ: Well, Rick and me were jamming for a while before that. We were working together-think we were working at The Good Guys or something-and we were just kinda like "fuck this" so we just started playing with this other guy. But to be honest, we really haven't played for almost a year or so. I think we're supposed to go out on tour soon, maybe in Europe, but I'm not really sure right now.

SKRATCH: What obstacles do you encounter as far as being a girl? Do you ever come across problems with sexism in the music industry?

LIZ: Sometimes. It was kinda hard being a girl singer in an all boy band, especially because our band is a pretty rowdy band. Sometimes people are just like "shut up, you're just a girl singer" but for the most part that didn't happen because my band was pretty respectful. Well, I could tell you a story but it would take a while.

SKRATCH: Go for it, I'm always up for sto-

SKRATCH: Go for it, I'm always up for stories!

LIZ: Well, my band, we used to tour a lot with these little crappy vans, and I'm really small, like short and little, and the rest of the band would have all this equipment shoved into a little van and there'd only be a little hole for me to stand in. They'd all yell at me and be like "get in the hole!" So I'd have to be stuck in like this little space with no room to turn around or anything and all I could do was look up at the luggace. We'd go to Texas and places like that, and all I could do was stand there with like rain pouring on my face, and it was pretty bad. I would fell them you know like "hey, I have to go to the bathroom" and they would just tell me, "Shut up and hold it, we're almost there!" So then one time I was in the back, and I had just started my period, and I was telling them "No, I REALLY have to go to bathroom!" but they'd just say "No, wait!" So I told Ivan, "Hey Ivan, give me some Kleenex!" So soon, the whole place was like covered with blood, I woke up my drummer, who was really drunk, and I told him "HEY-I REALLY NEED TO GO TO THE BATHROOM!" And then he woke up and told everyone else "Oh my god, pull over! Pull over!" So then everyone was station. I felt like Carrie, you know, everyone was like grabbing

tampons and started sliding them under the door. But after that, they were all really cool. That was like a changing point in our band. After that everyone would be like "Hey, pull over, Liz needs to go to the bathroom!" They all started being really nice and asking like "Hey, are you okay?" or like "You could sleep on my bed."

SKRATCH: So they learned their lesson? LIZ: Yeah, they started being a lot more respectful.

SKRATCH: Now what's it like being the only girl in the band?
LIZ: I like it, it's kinda like having a bunch of brothers, like they won't let people go all over me. They're kinda over that now, but I guess it's just like having a bunch of protectors.

SKRATCH: What about problems with guys trying to date you? What about girls? In general, are there a lot of grouples? LIZ. You know, I think it's worse for guys than for girls. At least in my band it is. We always have tons of girls that follow the guys around and I just sit in the car. It was kinda bad for a while. There've been a few incidences, but for the most part.

SKRATCH: Do you have a boyfriend now, and if so, how does he feel about grouples (if any)?
LiZ: I don't have a boyfriend, but I've had a boyfriend consecutively for almost my whole life until about a month ago. And we haven't played a show for almost a year, but I don't think there's been a problem.

SKRATCH: What females Inspire you (artists, musiclans, etc.)?
LIZ: Ummmm, Bjork and PJ Harvey! I don't know. I like a lot of not punk girls. Eve. I guess. I like Exene, but I know a lot people hate her. I like Texas Terry. You know there's a whole bunch of them, but I can't think of them right

SKRATCH: That's okay, if you think of any later, you can go ahead and shout them out! LIZ: Okay, you'll have to make a list or something. But yeah, right now I'd have to say my current favorites are like Texas Terry and Bloca Butthole.

SKRATCH: Hmmmm, I don't know now. Would you be up for playing a little game of word association?
LIZ: Ummmmmm, sure.

SKRATCH: Okay, here goes: Equal? LIZ: Sugar.

SKRATCH: Women? LIZ: Men.

SKRATCH: Sex? LIZ: No.

SKRATCH: Tongue? LIZ: Mouth.

SKRATCH: Happiness? LIZ: Sadness.

SKRATCH: Men? LIZ: Besides women? I don't know, dick?

SKRATCH: Female Empowerment? LIZ: Ummm, sex?

SKRATCH: Music? LIZ: Fun.

SKRATCH: Feminism? LIZ: What do I think of feminism? Important.

SKRATCH: Racism? LIZ: Wrong.

SKRATCH: Love? LIZ: Hate.

SKRATCH: Okay, we can be done with that

SKRATCH: You seem to have a pretty big following in the L.A. scene, would you mainly attribute that to your great sound, stunning good looks, or both?

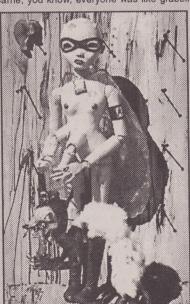
LIZ: Neither. I think it's just 'cause we're from here...and we throw good parties!

SKRATCH: Finally, I'd like to say that Scott SKRATCH was going to Interview you himself, but was intimidated by your beauty. Would you ever even consider going out with him?

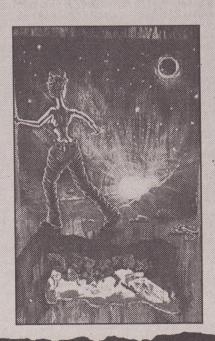
LIZ: Scott SKRATCH, huh? Sure, I'd go have a drink with him.

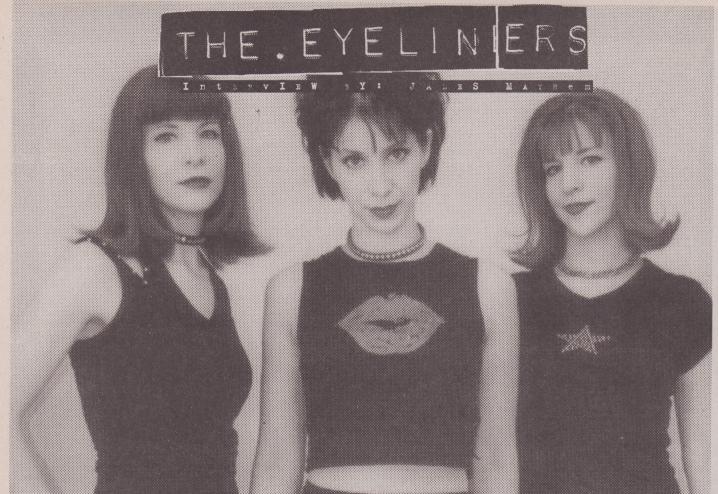
SKRATCH: Okay, he'll probably be calling you later then.
LIZ: Okay (laughs, probably at Scott).

I would just like to say that it was great fun getting to interview Liz McGrath. For anyone who's interested, she's been doing some artwork lately, which can be viewed at lizmcgrath.com. I highly recommend checking it out. Scott, you better jump on that chance to go have a drink!!!









We Love music and we love to Tour, so to get To playLive And see A Lot of our favorite BANDS AT The SAME TIME IS REALLY cool for Use

There's a lot to be said for chicks that can rock, and though the list is limited (let's face it, the guys out number the gals on this one kids...no offense), the list is comprised of some choice acts. Add to this growing list of femme fatales with a penchant for the loud and charged, The Eyeliners. Technically formed in 1995 under the name Psychodrama, they ditched the name but kept the line-up the same, and in 1996 changed to The Eyeliners. This trio of twenty-nothing sisters (yes, sisters...no BS!) hold there own alongside the boys and ready to prove what they got on the Warped Tour stage...look out guys, cause here they come! I recently caught up with the girls while on the road to see just what The Eyeliners are all about and what they have up their sleeves!

The Eyeliners are Laura: Drums, lead vocals, Gel: Guitar, backing vocals, and Lisa: Bass, backing vocals

SKRATCH: What have you guys been up to? EYELINERS: We've been touring a lot this past year. Last fall we were on the Lookout Freakout tour, with the Mr. T Experience and American Steel. and we played a couple of shows with Screeching Weasel at the House of Blues in Chicago. Since then, we've been playing lots of short tours while writing songs for our new record.

SKRATCH: I understand you guys have a new album coming out, can you tell us about it? EYELINERS: We have a new album coming out Fall 2001 that we just recorded with Ryan Green at Motor Studios. It's gonna be called Sealed With A

Kiss and it's going to come out on Lookout! /Panic Button Records in September 2001. We're really excited about it because we feel it's our best yet!

SKRATCH: Any new projects you are working

EYELINERS: We are collaborating with some comic book artists on an Eyeliners comic book. If everything works out well with that, it will come out in the fall, to coincide with the release of our new record. Other than that, none of us have any side projects that we are playing in.

SKRATCH: What do you hope to gain from being on this year's Warped Tour?
EYELINERS: For us, we're looking forward to the

Warped Tour for mainly the experience as a whole. We love music and we love to tour, so to get to play live and see a lot of our favorite bands at the same time is really cool for us! Also, it's a great opportunity to play for people that may not have ever have had the chance to see us before.

SKRATCH: Is this your first time on Warped Tour?

EYELINERS: No, we played one day in El Paso, TX last year.

SKRATCH: Is there anyone you are looking forward to seeing, meeting or maybe even play with, on the tour?

EYELINERS: There are so many bands we are looking forward to seeing...but to name a few: Less Than Jake, Rancid, Me First and the Gimme

Gimmes, The Distillers, Ataris...

SKRATCH: What music out right now is in your CD player?

EYELINERS: Screeching Weasel "Teen Punks in Heat", Me First and the Gimme Gimmes "Blow in the Wind", Frustrators, "Bored in the USA", Teen Idols "Full Leather Jacket"

SKRATCH: What music sparks a creative flow in

you? EYELINERS: It's hard to pinpoint just one type of music because we have a wide range of influences.

SKRATCH: How do you feel about services like Napster and the on line trading of music?

EYELINERS: We think it's great if people use it to sample a band's music. Then if they like it, buy the record and support the band.

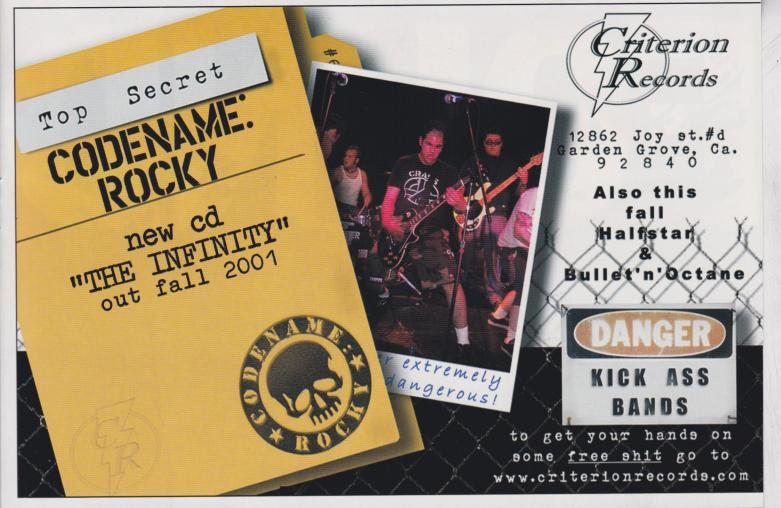
SKRATCH: What do you guys like to do in your spare time? Any hobbies?

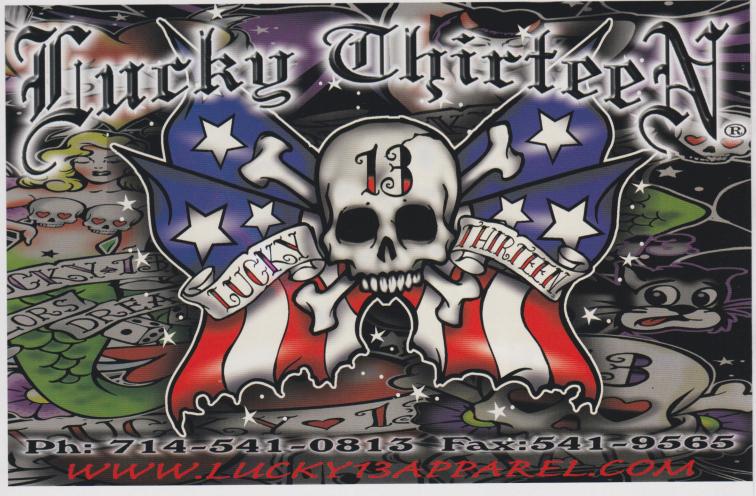
EYELINERS: We all have different interests outside of the bands. Things we all like to do are: go to shows, read, go to the movies, and hang out with friends

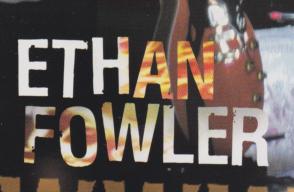
SKRATCH: Any good band stories from your time coming up together?

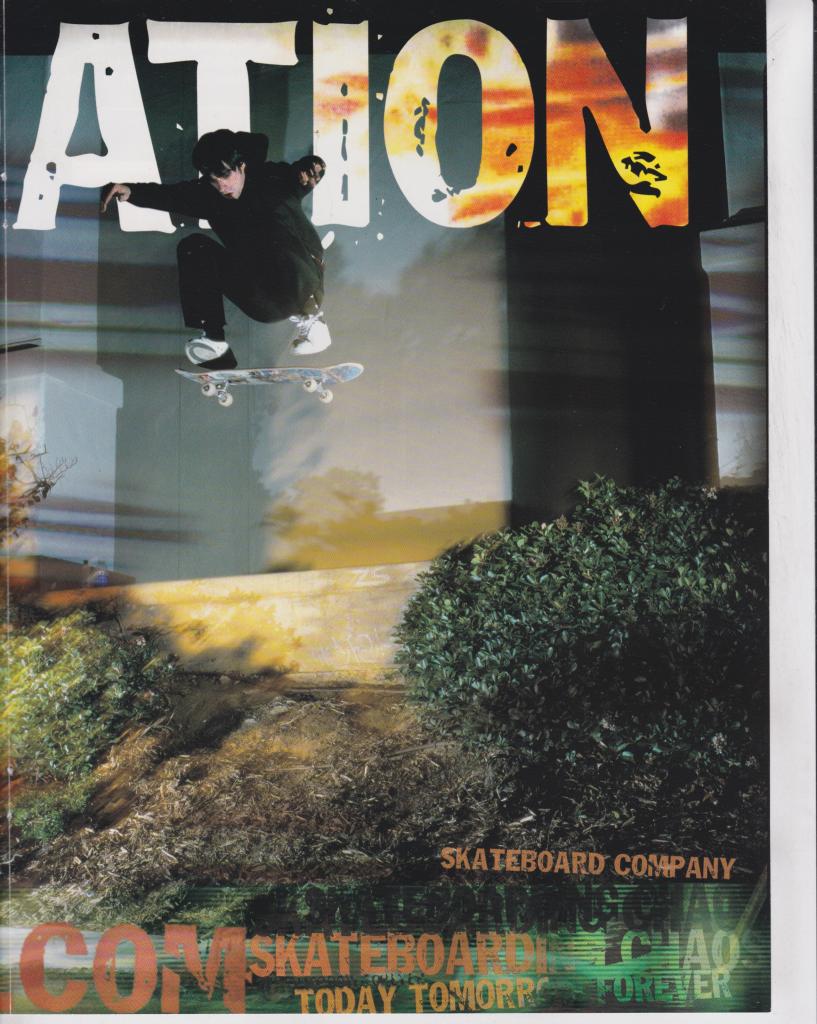
EYELINERS: So many stories, so little time....

To get more info on The Eyeliners, check 'em out at http://www.TheEyeliners.com!









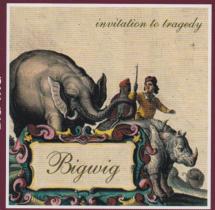
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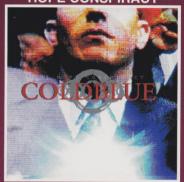
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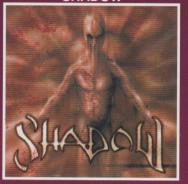
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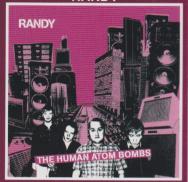
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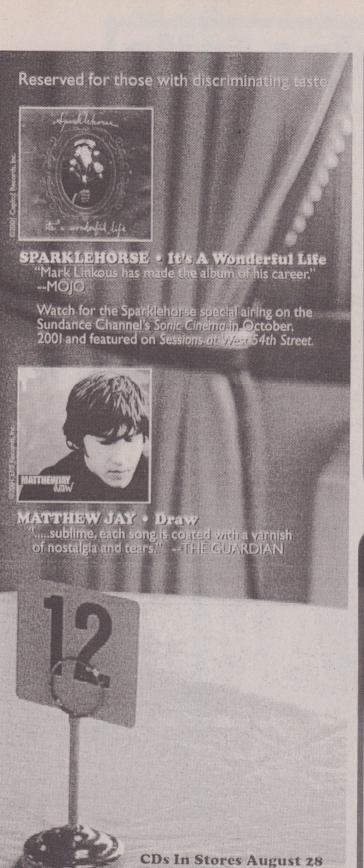
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Butthole

Betty Blowtorch is a four-piece from LA and has just released its first disc, ARE YOU MAN ENOUGH?, on Foodchain Records. Three of the members -- bassist and vocalist Bianca Butthole, guitarist Sharon Needles and lead guitarist Blare N. Bitch -- had played together before in Butt Trumpet, best known for its hit, "I'm Ugly and I Don't Know Why". Judy Molish joins them on drums. Betty Blowtorch's sound owes more to hard rock than to punk, and the themes do as well, since the lyrics focus on sex, sex and more sex, but generally in a humorous way. The group has gotten lots of notice for one of its songs, "Size Queen", for which they recruited Vanilla Ice to rap about his enormous package. The thrust of that song, as it were, is the importance of penis size to a woman's pleasure. Bianca B. and I talked about the new CD, when we weren't talking (off the record, of course) about penis size.

SKRATCH: So, I take it you are very busy touring to promote the new disc? BIANCA: Yeah. We're doing a national tour, and we have a bunch of Warped Tour dates.

SKRATCH: Where are you playing on the Warped Tour? Out here?

BIANCA: No, in the Midwest. It's nice to play bigger places out of town.

playing out here?

BIANCA: We have a lot of appreciation here, a big fan base, but it's nice to expand it and get another audience.

SRATCH: When you play, do you still have Butt Trumpet fans who come to your shows?

BIANCA: It's a mix of both. When we tour, we have a lot of Butt Trumpet fans that come out of the woodwork. It's been really good so far.

SKRATCH: How do you do your music? Does one person write those crasy lyrics?

BIANCA: It's real collaborative. We like to tell little stories, personal stories with a funny little twist.

SKRATCH: I saw in your press packet that you got to perform in a movie that hasn't been released yet. What was that like?

BIANCA: We were treated like princesses! We each had own trailer, with couches, TVs, VCRs. We'd get lonely, so we'd call each other and say, "Come over to my trailer!" When we'd get there, they would put our hair up in curlers, and we'd be hanging out like that, in lingerie and robes. We were really surprised when we had to do the dress rehearsal like that, with the curlers in and no make-up.

SKRATCH: How has it been for you being an all-female band? Any experiences that you'd like to share, good or bad?

looked at as a novelty because there just aren't enough of them. I don't understand that, because guys love it, and it inspires other girls to start bands. One thing that bugs me is the corporate side thinks girl bands don't work. Someday, my dream is to see enough girl bands so it's not a big thing. The way I was brought up, I wanted to play the guitar, but an electric guitar, like Ted Nugent and Kiss. My mom wanted me to play acoustic, not electric. I grew up in the time that people believed that a girl should be an ornament on a rock star's arm. I find that guy bands are a little intimidated by girl bands. And other girl bands are afraid that the spotlight will be taken from them.

SKRATCH: I guess there isn't much spotlight to go around, unfortunately.

BIANCA: No. The label's attitude is that, "we already have one girl band on our roster." Of course, they have 25 guy bands on the roster. Why not one more girl band? My drummer and guitar player play a lot better than most men I see in bands. Also, there are a lot of guy bands out there that just aren't very good.

SKRATCH: Do you get booked at shows with other all-female bands? BIANCA: People here don't even look at us as a girl band any more.

three of you were in a punk band before, your roots are more rock than punk. Is that true?

BIANCA: Yes. I grew up on rock. As I got older, I got into punk. But when I was growing up, wanking on an air guitar, it was to Led Zeppelin, Ted Nugent, Aerosmith, AC/DC, then later Black: Flag. I played punk, but now it's fun to get to noodle on the guitar. It's more dynamic, just more fun to play rock. I mean, when you grow as a musician, you want to play more than just bar chords.

SKRATCH: When and how did you first get into music?

BIANCA: I played piano for four years. Then my mom got me an electric guitar. I realized that it was a lot harder than it looked. I took some lessons, and it still was hard, so I decided, 'this is fucked". About that time, I got into drugs and lost interest in playing. When I cleaned up, I decided I wanted to play the bass. Actually, it was Wag, from Mary's Danish, who encouraged me to pick it up.

SKRATCH: Most of your lyrics are about sex, and a lot are pretty sexually aggressive, for example, "Shut Up and back in eight weeks.

BIANCA: We've had mostly positive Fuck". Do you feel that you have to experiences. Girl bands are still take your lyrics a step further because you're a girl band - you know, be raunchier than the guys - or is it just the kind of humor you all have? BIANCA: It's just our sense of humor. We can't seem to write a serious song. "Love/Hate" is the closest, but then we had to throw in that chorus of "you're evil".

> SKRATCH: I know that you're really busy with touring, but have you had any time to work on new stuff for another OD?

BIANCA: We're trying to write new songs so we don't get slammed a year from now when we're supposed to release another. They put so many songs on this record. They couldn't decide which to keep off. I hope we don't have to write fifteen songs again! It took three years to write and weed out the songs on this record.

SKRATCH: So overall you've gotten a positive reaction to the new disc? BIANCA: Yes. We have more girl groupies than guy groupies, though. I think guys think we might bite their heads off. I can't get a date in L.A., because they all think, "my package isn't big enough for that girl!" I don't even want to play that song live! One time in Arizona, we had ten guys up front rocking, and we played that song, and they all got kinda quiet and scared.

SKRATCH: I wonder why guys are so SKRATCH: It seems to me that, although freaked out about it? Although I must say I read an article in JAME magasine recently in which guys in a chat room told this female reporter (who was pretending to be a guy), some absolutely insane things about what women want and do sexually.

BIANCA: Well, for so long we were passively stroking their egos, always saying, "size doesn't matter - hey, it does!" Although I'm talking just average here, a guy who knows what to do with his tool.

SKRATCH: You guys have a song about Lita Ford on the record, so I assume you really like her. What other influences do you have?

BIANCA: Actually, we love Joan Jett. She is more of a big hero to us than Lita Ford; it's just that we saw a VHl documentary on Lita Ford. We all have the same type of influences - the Runaways, Girl's School, Fleetwood Mac. I love Stevie Nicks. Her storytelling in her songwriting is her biggest influence for me. We also love the Pretenders, Blondie, Pat Benatar.

SKRATCH: Well, I sure hope to come see you guys soon! Good luck on your tour. BIANCA: Come check us out. We'll be



E-SOFTER TAX BIRDS THEY

Frank (FASS)

SKRATCH: Do you think it's harder for female/female fronted bands to make it in the punk scene? Because it's always better when the guys wanna be you and the women wanna fuck you. TILT: Probably. I conducted this interview over email with the lead

singer of TILT, Cincer Block.

The state of the s

TILT: I've been writing my ass off. Very strange sexand death themes this time. No idea where that's all coming SKRATCH: What's TILT working on right now?

when TILT: That no one likes to practice very much, but where do get going we are obsessive and get a lot done. SERATOR: What's your favorite thing about TILT?

IIII: February -1992. That's when Pete brought a cake to practice and we celebrated the inception of IIII.

SERATOH: How and when did TILT come together?

Pete Rypins: Bass J. Vincent Camacho: Drums Jeffery Bischoff: Guitar

Cinder Block: Vocals

Tilt iss

TILT: We met Fat Mike back in 1974 at a Lynyrd Skynyrd concert when he still had long hair. I guess we just hit it off over Southern Comfort and bong hits. In actuality, I can't remember, that was back in my drinking

SKRATCH: How did you get hooked up with Eaf? FILT: We met Fat Mike back in 1974 at a Lyny.

SKRATCH: Where do you see yourself in five years? IIII: I try to live for today. Sometimes I fantasize SERATOR: Describe TILT in five words or less? TILT: I try to live for tabout moving to N.Y. City.

record. SKRATCH: Growing up, what kind of bands influenced you? TILT: Alice Gooper, Kiss, Iggy Pop, MC5 then later the early LA punk rock scene.

on the first IIII: Basic, driving, seasoned, passionate and wordy. SKRATCH: Do you write all the lyrics? TILT: All except for a couple of songs

SKRATCH: Do you ever feel obligated to bring women's issues into your lyrics? TILT: No.

SKRATOH: Any funny band stories?

TILT: At a truckstop Pete was fiddling with a mysterious button on the side of the building. A very pissed off gas attendant descended on him and threatened to charge Pete with "attempted manslaughter" because that button could release high pressure into a valve the guy had been holding up to his face. He was red faced and screaming and claimed

that was funny by accident how to be an "officer in training". I thought that for some reason. And if manslaughter is by acc can you "attempt manslaughter"?

SKRATCH: If you weren't in TILT, what would you bedoing

right now? III. a be in some other shiftless project or other.

SKRATCH: Any last words? TILT: Nope, thanks.





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In the driver's seat with Molly of Bratmobile

Intro by Jaymes Mayhem

For years, punk rock has been considered a man's world. The chaos, the confusion, the power and the testerone latent fuel burning wildly on both onstage and in the pit hasn't always been a welcome playground for females. This stereotype came to a screeching hault with the Riot-grr1 revolution of the early 90's when a handfull of all girl bands helped to insight a surge in the feminist movement within the rock world and prove to everyone that the girls could rock just as hard as the guys. Through bands like Bikini Kill, L7, Seven Year Bitch and Babes in Toyland the message was sent out loud and clear for the world to hear and listen they did.

Enter drummer Molly Neuman and the rest of her all girl punk rock brigade known as Bratmobile. Formed in 1991 and disbanded in 1994, this fearsome three-some took their place alongside the pack to help blaze a trail for other females to test the limits and push the boundaries within the punk rock community not just to be known as a kick ass all girl band, but a flat out kick ass band! Armed with the inspiration of her comrades at arms and the strong female role models that she grew up with within the political circles her father worked in gave her the drive to accomplish exactly what she wanted. Reforming in 1999 to open up for Sleater-Kinney, the Bratmobile pack graced fans with a new collection of tunes titled LADIES, WOMEN AND GIRLS, released in 2000 on Lookout! Records and continue to tour as well.

Enveloped with her duties as Lookout! Records coowner, co-manager of The Donnas and drummer of Bratmobile, Molly found the time to speak with us about the band, her personal accomplishments and what it is to be a punk rock girl in the new age.

SKRATCH: So, you work at Lookout, right? MOLLY: Yeah, I'm one of the owners here.

SKRATCH: Oh really. Does that ever conflict with the band?
MOLLY: No, not really. It sort of compliments it.

SKRATCH: Is there a little more emphasis on your band being that you're part owner?
MOLLY: No, not really.
SKRATCH: You guys keep it unbiased?
MOLLY: Yeah, it's sort of balanced. I do this, and I work at Lookout as the general manager, I do the band and I also co-manage The Donna's.

SKRATCH: Oh ok. MOLLY: I sort of have three different things that I'm working on pretty actively, at any given time. It gets pretty overwhelming.

SKRATCH: Yeah, sounds like it. God, it's gotta be pretty rough. MOLLY: It's not rough. It's just sometimes a little freaky.

SKRATCH: (chuckles) Like, what do you mean freaky? MOLLY: It's like you've gotta balance so many things, it's overwhelming.

SKRATCH: Well, you love what you do right? MOLLY: Yeah

SKRATCH: Were you part of the decision making on signing The Donna's.
MOLLY: Yeah.

SKRATCH: Ok. So, are you pretty happy with The Donna's?
MOLLY: Yeah, they're awesome. We started working with them in '97 when we first decided to do the record. Then I started working with them more closely around September of '98.

SKRATCH: They've been in Rolling Stone and whatnot, right? MOLLY: Yeah, they've been everywhere.

SKRATCH: Yeah, this has always interested me as far as your band, Bratmobile, being an all girl band and

The Donna's being an all girl band. Does that help hype up the band a little more than maybe an all guy band?

SKRATCH: It does?
MOLLY: Yeah. It's more unique. Especially for the type of music that they play. Ya know, to be so straightforward rock -n- roll. Also they're all incredible musicians. But, like the guitar player has this really wild style, most girl guitar players don't really approach their instrument that way. It's just makes their music like, oh my god, cuz I knew their music was totally unique anyway. I think their preentation totally helps too. When we started our band, Bratmobile in 1991, there really weren't that many bands with girls in them. Which I don't think that there are that many still. So, at that point we decided that we should start our own. We didn't have a plan. We didn't practice in our garage. We just sort of did it and started playing shows and we kinda like learned in front of everybody. (laughs)

SKRATCH: Wow! That's kind of scary. MOLLY: Yeah, well...

SKRATCH: It works though? "MOLLY: Yeah, have no fear. (chuckles)

SKRATCH: What kind of female role models have you had in your life? MOLLY: Musically?

SKRATCH: Either one, actually.

MOLLY: Ya know, I grew up around a lot of really strong women who worked for my dad or worked with my dad, when I was kid. People who worked really hard and didn't make a big deal about the fact that they worked really hard and that they were trying to accomplish a lot and they ended up being like, chief of staff for Hillary Clinton or something. Anyway, I'm from Washington, D.C. and I grew up around women who were doing political work, so there were all these role models around me that were strong and had a personal vision and were making it happen. So, that sort of through osmosis permeated into me to where I said, I can do anything I want.

When I got into punk rock, this sort of mentality wasn't as common. I was going to college and I was studying women's studies and I was all of a sudden the singer of our band and we were really into punk rock and we were really into being feminists. So, it just made more sense to just merge the two and some of our peers that were in Bikini Kill, they were starting their band and they had the same ideology and energy and I think in that way we all inspired by each other. I think there was a need for us to talk about the fact that we were women and we were doing music and that we could have fun and we were cool, but we also had a critique in a way about what was happening. That was really alienating, at the time, a lot of bands and even other, women who weren't sort of taking this tone. We're just doing our thing. We're just a band. Which is cool but ya know, we just had a different way of doing stuff.

SKRATCH: So, what's your message behind the band? MOLLY: The main message is that this is what we do and we're just trying to do it. And ya know, we're girls and we have something to say and it's completely legitimate and it's personal so that in and of itself, makes that significant and important.

SKRATCH: So, who you are kind of speaks for itself?
MOLLY: Yeah, with our band, we're just basically trying to have fun and hopefully inspire other girls to start playing music and have other people appreciate it. Ultimately it's gonna keep our world, meaning, punk rock, going, ya know?

SKRATCH: Right. So, being around the people that you were around, women being very powerful role models, that's kind of influenced you to go ahead and say hey! I'm gonna start a band, I'm gonna get involved with this record label. record label

record label.

MOLLY: Yeah. And also being involved with DIY punk. And it's like being around Fugazi and Kroqers and people like that, that are just making things happen without all these resources, that a lot of people have.

much. Like, when I was rowing up, like in school and stuff, there was this band and the dudes would always play like guitars and drums and stuff and we would sing. It was a weird thing. If we had wanted to and pursued it, we probably could have made it happen. I think it happened to me when I was 18 or 19, when I was trying to start a band and trying to start learning how to play guitar and drums and stuff. I have two half, brothers and my parents gave my three-year-old half brother foy drums set for a Christmas present. I was like; I never got shit like that when I was a kid. Ya know. I didn't get a recorder or a flute. I played piano or clarinet, like regular instruments, ya know?

know?

SKRATCH: Right.

MOLLY: I never got rock instruments or anything like that. When I graduated high school, I wanted a guitar and I really just wanted to kiss the guitar. I really wasn't that punk yet'and I didn't get it. I got luggage. I was really bummed. My little brother, who's ten now, I got him an electric guitar one-year and he's already had lessons and stuff like that. It's weird. It's a cultural lack of support or encouragement in this one way. I think its different now, cuz there's so much more tension, I don't think it's as common still. It's not like 50/50 for girls that play instruments and starting bands, but it's a lot less freaky since through the nineties there's been so many bands with girls in them. Like the really popular ones, like Hole and stuff. That sort of made it more an accessible of an idea, I think.

SKRATCH: Bands like you and the Donna's, as far as in the punk rock world, you probably influence a lot of young kids?
MOLLY: Like Bikini Kill, L7, alot of different bands over the years but there's few and far between, ya know what I mean.

SKRATCH: Yeah. MOLLY: You still can name them and there's probably twenty of us ya know?

SKRATCH: Yeah. What do think needs to change or how do you think that will change?

Sured...?
MOLLY: Plus, guys can be really mean. Especially when there are teenagers or whatever. (laughs)

SKRATCH: You have to rise above all

SKRATCH: You have to rise above all that.

MOLLY: Yeah, and it's hard. For us, we've had lots of support and lots of wonderful amazing things happen to us, but sometimes if one critic thinks that you're a loser, it really resonates and really has an impact. You're like, just don't worry about it! They're dumb and what do they know? They're not doing what we're doing. We can always be so proud of the fact that what we're doing, nobody else can do. With any band that's true. When we practice, it's us practicing and nobody else can do that. And like a rock critic can be just like sitting in his room, and what's he doing?

SKRATCH: Do you think it's been a tough road for you guys?
MOLLY: Well, I think we've been extremely lucky. (laughs) I mean it's been hard. It hasn't been easy, but we have incredible friends. Allison, the singer, and I both went to college in Washington and they're just really supportive there and we've been really lucky to have a lot of information and resources at our disposal; a lot of support from our friends that can actually help us do stuff, that can help us to put out records and help us do shows & stuff. Like, when we were first starting out, things happened with us a bit quickly which probably was a little bit too quick, ya know, cuz we were girls. We played our first show in New York and someone came up to us and offered us a record deal and we were like, what are you talking about? (cracks up) We don't even have our first single out. We've never even recorded. But it sort of became a novelty. We had to more careful, especially cuz we were broke up for five years. Now that we're back together and now that I've worked at Lookout for seven years, I know a lot more of how things should be and have a little more vision.

Bands on the Run or anything

SKRATCH: Yeah, well, that are image oriented. Do you think it may hinder or help your band or The Donna's, as

or help your band or The Donna's, as far as appearance?
MOLLY: Well, I'm sure, ultimately, fortunately, it does help. Well, unfortunately it's definitely true that people do care about what you look like. Ya know, like someone will say oh my god, look at that cute guy in the band. I think that's normal, natural world. As far as us trying to categ to that, we don't really do that. We're just trying to

SKRATCH: Be yourselves?
MOLLY: Yeah, we're into make up and clothes and stuff, like most people. Ya know, if we have a picture taken of us, we wanna look cool. I think most often people will go, eww that girl's the ugly one where as, that's not as common for a guy band.

SKRATCH: Yeah.
MOLLY: Ya know, if you're looking at a band photo, you'll go, that guy's cute or that band's cute but you won't hear eww, that guy's gross! I know it happens to bands like ours, they think that one of us is cuter or uglier than the other. the other.

SKRATCH: Do you feel there are some people that come and watch you and are checking you guys out or The Donna's versus...
MOLLY: It happens as much for us cuz we're still a little more underground.

SKRATCH: Right MOLLY: I think when we toured with The Donna's, it probably happened a lot more cuz we had different people at our shows. But for them, because they're more from like, Rock-n-Roll world, those guys might not be as ophisticated necessarily. They're just a little more main stream. They're more popular.

"I think there's more scrutiny for girl bands. It's harder. You almost have to be better or more interesting or more different to play the same game, or whatever."

It's sort of just like melding the two worlds

SKRATCH: Right. So, if you weren't in that environment, do you think you be where you're at now?
MOLLY: No.

SKRATCH: So, explain to me or our readers, like, as far as me being a male, what goes on with that? What stops you from saying I wanna form a band?

molly: I think in general girls aren't encouraged to play rockin' music as

MOLLY: I think it happens naturally. I think there's more scrutiny for girl bands. It's0 harder. You almost have to be better or more interesting or more different to play the same game, or whatever. There are a lot of bad guy bands but there's not a classification. They're just bad bands. When it's a bad girl band, they're like, oh my god, that's the worst girl band I've ever seen, or whatever, There's just more scrutiny when you kinda enter this club or whatever. SO, I think it's a little bit harder and a little bit more alienating.

SKRATCH: I want to ask you about that, as far as The Donna's and, I would say, your band too, if you're doing it purposely or not. You both sort of have the cute girl type image. Ya know, with Bratmobile, you're cute and with the Donna's, I think they're trying to go for the sexy thing. I dunno, that's kind of the impression I get from photos and stuff like that. MOLLY: Well, I think we all wanna look nice and be proud of ourselves. That's about as far as it goes. We're not trying to dress up like Harlow, or

SKRATCH: Right MOLLY: When you have more fans, you more likely have fans that are not like you and so I think they've had to suffer through that a little more than

SKRATCH: Right. That could be kind of a pain knowing that. Wondering if some of your fans are either listening to the music or just checking us out. MOLLY: I don't think that they worry about it cuz those types of things are the things that drag you down. They're

just trying to do the best, I think all of us, are just trying to make the music that our friends and peers are into and supportive of people other than that, like fans & kids that are coming to the shows are into it & supporting us. I think we're all really excited about how things have been going for us since we started again in '99. We've had incredible support from our friends and the kids that missed us, when we first started and there have been a lot of young girls that have been sayin', I never thought I'd be able to see you and you meant so much to me and now I play drums, etc. THAT is really incredible.

SKRATCH: Yes, definitely. Would that be one of the biggest highs of being in this band?
MOLLY: Totally! I know that there's so much, and being involved in the business end, I know there's so many different kinds of music out there. Ya know, like in punk, it's just harder to be a band now than it used to be. There's just so much competition. Ya know, our bands aren't the kinds that are gonna be...

should do this or I wanna do this. Ultimately if any of us wants to do something, we CAN do it, but we don't HAVE to. And that's the sort of awesome thing about being that way...we make all of our own rules,

Indie as they wanna be. MOLLY: (laughs hard) Yeah.

SKRATCH: Tell me about your zine. You did that in Olympia right?

MOLLY: Yeah, Allison and I actually met at the dorms in the University of Oregon, but the we moved to Olympia to finish school and we used to have this zine called Girl Germs. It was basically anything to do with girls. We would have interviews with bands with girls in them. Women that were hip-hop artists or movies that were directed by girls. Basically, that was the focus of it.

SKRATCH: How many readers? Was it a small press-

MOLLY: It was really small. At that time, Sassy was a really popular magazine and they printed a review of it and we unfortunately printed it (Girl Germs) for free and we got orders for YEARS ya know. Cuz those sorts of magazines, people keep around for a long time. Ya know, we weren't very organized. We'd get reviewed and people would reorder it. Probably like 1,000 at any given time. I think after that, we gave it some to keep in print, cuz there was a thing called Riot Girl Press and I think that they kept it in print for a while but I'm sort of not in touch with that.

"Yeah, with our band, we're just basically trying to have fun and hopefully inspire other girls to start playing music and have other people appreciate it."

MOLLY: Ya know, just the fact that there are any kids out there sort of like singing along and having fun makes me go like, oh my god, this is incredible!

SKRATCH: Yeah, a great position to be in... MOLLY: (cuts in excitedly) I'm sorry to interrupt. I'm really excited about a lot of the bands that are hap-pening now too and I think there's a lot of good exciting stuff in punk that's sort of new and different and not just the same ol' formula.

SKRATCH: The NOFX bands are starting to decrease. MOLLY: I mean, that music is still popular and that's cool. But especially in California, there seems like there's a lot of, and here too, a lot of new stuff happening. I'm just stoked.

SKRATCH: Yeah, it's always cool when there's a lot of new bands that are combining different styles, which is always great. MOLLY: Yeah, totally. There's a new band from there called Your Enemie's Friend. Have you heard of

SKRATCH: Yeah. Uh huh. MOLLY: We're playing with them next month. I've heard their CD but I haven't seen them yet so I'm siked about that.

SKRATCH: That's at Chain Reaction right? MOLLY: Yeah.

SKRATCH: You've written quite a few songs, what would be one of your most personal songs. Songs that mean the most to you? MOLLY: Well, I don't really write the lyrics cuz I play the drums. But we all write the music.

SKRATCH: So you all write the music...
MOLLY: We all write the music together and we all
come up with parts and melodies and stuff like that.
Allison writes all the lyrics. So maybe we'll write and
write some lyrics on the next album. Her mother
passed away last year so she wrote some songs that
I'm sure were affected by that and her personal hurt.

SKRATCH: Yeah.
MOLLY: It was really, really hard. I think that one of
the things about being in our band, the reason why
we do this, the message behind it, we sort of CAN do
anything we want to and we can say yes or we can say
no to pretty much anything. One of us might have a
stronger opinion about it. One of us might think we

SKRATCH: Oh? MOLLY: It was more random then. There wasn't the internet and people didn't really have their shit

SKRATCH: So, it was fun. Now, were most of the people subscribing, or were you giving the zines to predominately females?
MOLLY: Yeah, they were mostly girls.

SKRATCH: A very high percentage?

SKRATCH: A very high percentage?
MOLLY: Yeah, and we'd sell them out at shows too or we'd just pass them out, cuz we're just really into what we had to say. There were definitely guys that were into it. We weren't anti-boy, but we wanted to connect with girls and we wanted to encourage girls. Unfortunately, our trying to encourage girls, alienated a lot of boys. They'd be like, you're not speaking to me or you're taking away from me. It was boring and tiresome to deal with that a lot. It makes you be, sort of like, fuck you. Get out of my face. Even though that's not how we felt, having to deal with that negativity or negative energy was really draining and made it really be a drag.

SKRATCH: How do you make something like that, when you're like, this is a girl thing, and you don't understand? How can you put something out like that, I'm not saying it alienates, but how can you do something like that where it doesn't (alienate)? MOLLY: That really wasn't part of the problem for us. We didn't really care about not alienating people. We were just wanting to be supportive. All of our energy was about encouraging. Doing stuff and giving out information so that girls could do whatever they wanted to do. And it really was not about trying to be subjective or fair to men and women because it wasn't the purpose.

SKRATCH: Right. As far as like within the next ten years, what would you like to see within the female race? What would you like to see change?

MOLLY: I would like to see more women in positions of power. Not necessarily in the music industry but like in general. There's no way that that doesn't effect everything like the women in this business still come up against, not overt sexism, but just like weird traditions that I'm sort of challenging by doing what I do. I'm not trying to be like, "Hey, I'm a woman running a company." I'm just, hey, I'm doing this thing. Some people are weirded out by that. It's still a boy clubs, especially in the more mainstream industry. It's really bad. I just hope there's more of us doing

stuff on the business side and setting an example like women who pursue, running labels, being in a band, running fan zines, ya know, doing all of these things. That will just have its positive effects

SKRATCH: There's probably a lot more female participation in sports than in music.
MOLLY: There might be. It is more normal, like soccer and stuff like that. More accessible sports for

you think about that?
Molly: I dunno man. I'm not really into sports personally, cuz I'm a punk rocker. (laughs)

SKRATCH: What do you think about, kinda the myth, some people tend to think, that if a woman's a feminist, then she's gotta be a "dyke" or lesbian or whatever. What's your take on that?

MOLLY: It's really dumb. It's really sad cuz I know there's a lot of dumb people and I don't think that they have to be that dumb. There's alot of ways for people to educate themselves and not be totally embarrassing. There are a lot of people that refuse to take that sten

SKRATCH: What do you think about as far as your band. I guess you're considered sort of a feminist band, but how is your band feminist?
MOLLY: Well, I think we all consider ourselves feminists in the way that we really support women's culture and we really support women pursuing things. We really wanna encourage that. We fundamentally believe that we don't exist in an equal society and we're trying to challenge that and hopefully help change that.

in your live shows?

MOLLY: We're not really that obvious about it in our lyrics. I'd say its more like our personal spin. That demonstrates that we're into girl power and women's activism and stuff like that. When it comes to specific activist's issues, we all have different things that we're passionate about.

SKRATCH: Are you involved with any groups? MOLLY: I unfortunately don't have a lot of energy, or time, to do much more than I'm doing right now. Allison is involved a lot with community events, where she lives. I think we're all sort of down for what's right. Actually, the right word is righteous. When we have the energy or the opportunity we'll all try to do what we can for the things that we believe in and ultimately, by doing what we do, it's sort of an activist position, in and of itself.

SKRATCH: Playing music? MOLLY: Yeah, being involved in a world where it's not the easiest thing.

SKRATCH: Yeah. Going back to the band, what happened with Joan Jett? You guys broke up when Joan Jett was at your show or something?
MOLLY: (laughs) She just happened to be there. We didn't break up because of her. We were playing a show that was a little bit ridiculous and I was living here and they were living in DC and I flew there to play one show and we hadn't practiced in nine months and we get up on stage and it was really chaotic and there were people jumping on stage. We weren't in the right place at that time. We were just like fuck it! We were younger and just fed up, we had a lot of pressures early on. We were just sort of doing something new. We were talking about these issues and people were really freaked out and they were writing about us in Newsweek, New York Times and USA Today. We were just like, "What, this is too hard." We didn't have a publicist. We didn't really have a label at all at that point. It was just too much for us and we freaked out and broke up and Joan Jett happened to be at the show.

SKRATCH: I guess Kim Gordon, from Sonic Youth is a fan too right? MOLLY: Yeah, well all those people are really really

SKRATCH: Who is John Niki? MOLLY: He is in this band called The Premadonna's

which is one of our favorite bands. A very unknown band from Austin. They've had a few singles and nothing else. He helped us record. SKRATCH: And he's done some back up harmonies?

MOLLY: Yeah, he helped us with some bass and musical arrangement. There's a woman by the name of Audrey Mars, that plays keyboards and helps us with back ups when we play live.

SKRATCH: Would you guys ever consider having a guy in the band?
MOLLY: Yeah, I think we prefer not to, but I played for four years with my husband. My husband and I had a band called the Peechees and that was three guys and me. I don't think any of us are opposed to it but I think in this unit, we prefer not to.

SKRATCH: What does Bratmobile mean to you?

MOLLY: I dunno. We really like to have fun and play cool music and hang out and sort of take life's opportunities as they come and enjoy it. I think that's sort of what our over all goal is. Ya know, hopefully something important and do something that resonates. We know that that's happening and we just wanna keep whatever has happened so far, keep that in tact. We wanna continue with that and not ever do anything that cheesy and different from what we've done. Like no crazy changes cuz we like the way things are, pretty much, Just have things be a little bit easier, like when we tour have more people buy our records blab blab blab. We've would wou describe a commercial band.

SKRATCH: How would you describe the personality of Erin?

"Sometimes I just marvel at how funny and smart the girls in my band are. They're both totally unique and hilarious and incredibly smart."

MOLLY: Erin is amazing. Sometimes I just marvel at how funny and smart the girls in my band are. They're both totally unique and hilarious and incredibly smart. And you know, they drive me crazy.) Ultimately, I know that we all really value each other and appreciate each other and it's the awesomest thing.

SKRATCH: How much longer do you think Bratmobile can... MOLLY: I think we can make at least two more records.

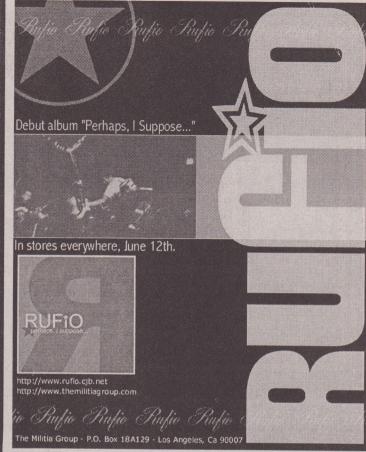
SKRATCH: With Lookout records, you have just one partner? MOLLY: No, it's me, my husband Chris, and Kathy Bower is our other partner.

SKRATCH: How is Lookout Records doing now as far as five-ten years

ago? MOLLY: I've only worked here for seven years. In a lot of ways thing are easier and harder.

SKRATCH: Is there anything else you wanna bring up? MOLLY: No, I think that's it.

SKRATCH: Well, I appreciate it. Good luck with everything with Lookout. I've always liked the label--always turning out good bands.
MOLLY: Well, take care.
SKRATCH: Thanks.MOLLY: Bye.











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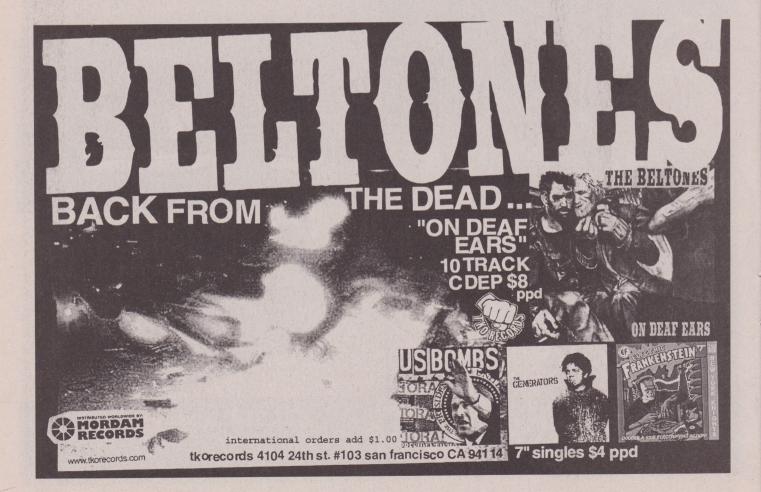
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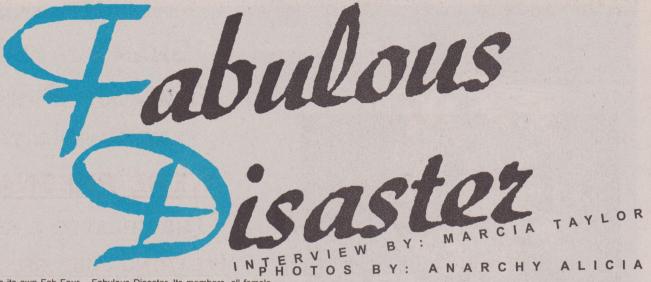
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San Francisco has its own Fab Four – Fabulous Disaster. Its members, all female, play energetic, driving pop rock, reminiscent at times of the Go-Gos. The group has just released its first full-length, PUT OUT OR GET OUT. Members are Lynda on guitar, Laura on vocals, Mr. Nancy on bass and Sally on drums. The group recently toured with Propaghandi and Avail, then went over to Europe and Great Britain for three weeks to play some shows. Mr. Nancy and I spoke about all of this and then bonded over a discussion of sexism and ageism in the scene.

SKRATCH: How long has Fabulous Disaster been a band? MR. NANCY: Three years.

SKRATCH: How did you all meet?

MR. NANCY: We were all in other bands, and then we started going to each other's shows. We played a show together, and it just clicked.

SKRATCH: Do you feel that you run into certain preconceptions because you're an all-female band?

MR. NANCY: First, nobody calls bands with guys in them "all-male" bands. But, yes. We had a funny one outside of London when we were on tour with the Ataris. We heard these little girls saying that they weren't going to stay for our set because we were a girl band and wouldn't rock. Well, when we got on stage, we said, "Don't say we're a pussy band," and we really played a hard set. We get put on shows with other girl bands that we have nothing in common with musically just because we're girls. And sometimes when our male friends from other bands come to see us, they say, "You guys can play!"

SKRATCH: It's too bad that they assume that you CAN'T play until they hear you. What is the San Francisco music scene like these days? MR. NANCY: It's kind of shitty. A lot of clubs are closing, and there aren't that many places to play. It's all going to techno and cover bands. Ten years ago it was great!

SKRATCH: How did your tour in Europe go? MR. NANCY: We were well received in Europe, even though a lot of people don't know us. Germany was crazy. The kids just went crazy – stage diving and all that. They made us cut a set short because the kids wouldn't get off the stage.

SKRATCH: Did you enjoy the tour with Propagandhi and Avail?

MR. NANCY: It was great! Detroit was really good, and Texas was a blast. So were Atlanta and Cleveland. In fact, the Midwest was really good as a whole. You don't have to deal so much with the "hip factor." And we played at Club Rio, in Mesa, Arizona, and the audience knew all the words!

SKRATCH: How do you guys write your music?
MR. NANCY: The girls bring in the song structures and words, then we flesh it out at

MR. NANCY: The girls bring in the song structures and words, then we flesh it out a practice.

SKRATCH: Do you feel like the band has specific themes it explores in its lyrics?

MR. NANCY: Everyday stuff, some personal – love, revenge, emotions, relationships. Universal themes. Revenge is a big one.

SKRATCH: What are some of the band's musical influences?

MR. NANCY: There are a lot. The girls are way into the Go-Gos and Joan Jett. I'm older than the rest of the girls in the band, so mine are a little different -- Patty Smith, Chrissie Hynde, X. Exene played our CD release party. I lived down in LA from '78 to '85. I knew Pat and Alice Bag.

SKRATCH: Do you get a reaction to your age sometimes?

MR. NANCY: Yeah. I'm 42. One time, this kid said to me, "punk rock grandma, you rock." I always tell the kids, "Don't believe the MTV thing – it's a lie. You don't have to be young and anorexic. It's bullshit. Even if you're not good, keep playing." What kind of fucking values do they get from MTV? It's just crap!

SKRATCH: I'm in my 40's too. And, believe it or not, I've never watched MTV in all the years that it's been on. My kids don't watch it, either. From what I gather, there's really not much music on it any more. It's hard to have daughters these days. Most of the messages they get from pop culture are very negative.

MR. NANCY: Well, there is a lot of ageism. Nobody cares if a black blues singer is really old.

SKRATCH: I know exactly what you mean. A local music critic wrote something so horribly ageist about the Go-Gos in his column last week. And this is a man who spends most of his time raving about elderly male blues and country singers. He said that the Go-Gos are pathetic, saggy faced women, and that no one wants to bone them, so they should quit playing. The point is, of course, that they're not playing music to get "boned." They're playing music still because they're professional, working musicians; just like the blues guys he's so sprung about.

MR. NANCY: I used to play in a band with Angel Corpus Christi, and she's 50. But she still plays; she's out there doing music.

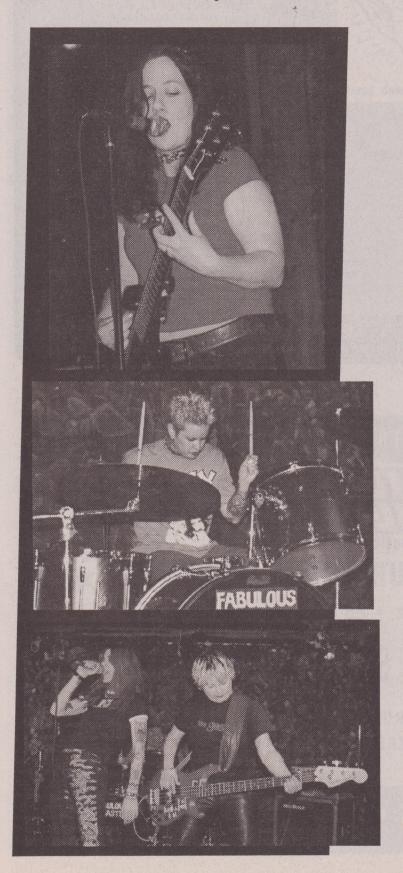
SKRATCH: What I like about Chrissie Hynde is that she has kids. In the past, women who DID make it, like Joni Mitchell, Stevie Nicks, Linda Ronstadt, it's like they were able to make it because they sacrificed having a family life. I remember that the Pretenders toured while Chrissie Hynde was pregnant.

MR. NANCY: Tigger and Shannon from Glamour Pussies played while they were pregnant. They played a show wearing just bras and panties. And they had their baby shower at a strip club. Another thing that bugs the piss out of me – guys in a band can roll out of their tour bus, dirty and smelly, and that's OK. But if women go onstage looking like that, everyone thinks they're just skuzzy. I have to put on my make-up, contacts, before I go onstage.

SKRATCH: The publisher asked me to ask you about the lesbian thing. I guess you're gay, and maybe some of the other women in the band are; though you mentioned that your guitar player is married.

MR. NANCY: We don't want to be pegged as a lesbian band. I mean, I'm a dyke. But people don't ask other bands about their sexual preferences – it shouldn't be a big deal! We're not locked into the whole queercore thing.

SKRATCH: Well, I don't see how it's relevant unless that's what you're singing about all the time. Thanks so much for taking the time to talk!



"TIGGER AND SHANNON FROM GLAMOUR PUSSIES PLAYED WHILE THEY WERE PREGNANT. THEY PLAYED A SHOW WEARING JUST BRAS AND PANTIES. AND THEY HAD THEIR BABY SHOWER AT A STRIP CLUB. ANOTHER THING THAT BUGS THE PISS OUT OF ME - GUYS IN A BAND CAN BOLL OUT OF THEIR TOUR BUS. DIRTY AND SMELLY, AND THAT'S OK. BUT IF WOMEN GO ONSTAGE LOOKING LIKE THAT, EVERYONE THINKS THEY'RE JUST SKUZZY. I HAVE TO PUT ON MY MAKE-UP, CONTACTS, BEFORE I GO ONSTAGE.

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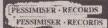




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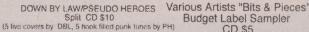


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dri voic





ADRI VOID IS A FIERY WOMAN WITH A DISTINCT VOICE AND GREAT CAPABILITY RECENTLY AT THE GLASS HOUSE, WHERE THE VOIDS WERE OPENING UP FOR THE THEIR SET WAS AMAZING, AND I M SURE SHE WAS TIRED, BUT SHE WAS STILL R

SERATOR: You just got done with your set here at the Glass House, how do your think that went?

PARTI. I think that was the best inckin' show we've played in a long time. It was incredible.

SERATOH: You managed to keep your intensity up through your whole set, where do you draw that energy from?
ADRI: The energy mainly comes iron the crowd. When services is crazy, it just gets me going. Sometimes when you play a show and everyone just stands around it's hard to get into it because everyone is just standing there.

SERATCH: Well, it wasn't like that at all tonight! ADRI: No, definitely not!

SKRATCH: Out of all the songs you play, I noticed that there was a message. Tou don't want to be total what to, do. If you could pick one song that you thought best examplified your band, what would it be and why?
ALPH: well, all the songs do in a cartain way, let me just start by saying that. It's so hard to pick one, but there's a song we do called 'I Don't want I' that's about not wanting to grow up and conform. Growing up is fine, but conforming, working some crappy job, and iorgetting what you're about, that's not cool. We want to stay the way we are I possible.

SKEAFOR: Do you get a lot of support being a female after a band? Do you think people react differently because you're a girl?

In because you're a girl?

ADRI: I think that at the beginning it was really hard your me to get attention at all because I was a girl, as sad as that is. I think it took us longer, a lot longer, to get noticed because I am a girl, and that's just studied because I am think us took us longer, but now I think we get the respect, took us longer, but mow I think we get the respect, well not respect, but reaction. The reaction we meet your cone people would disagree live talked to some other girls in bands who would disagree with that, not I think it took us longer because I'm a girl, an

SERATOH: The reaction from the crowd tonight was totally ameaing. Do you usually get that type of reaction
ADRI: We normally get a good reaction, but I think this
was the best reaction we've gotten in a long time. This
was a big show. But for example, tomorrow we'll be
playing a small show; we just won't get that kind of
reaction from a small show. When it's a small show we

CAPABILLTY TO GET A CROWD GOING. I UP FOR THE STRAP-ONS, PISTOL GRIP, WAS STILL KIND ENOUGH TO LET ME ASK P get a good reaction; it's just not as crazy and in your face.

EXELUCH: Earlier tonight I heard you talking about getting berned from a olub. You must have gotten a crasy
reaction that night too!

Teatclon that night too!

AURI: Well, I can't say banned because we don't know
for sure, but I'm saying allegedly banned. Allegedly
banned irom Koo's Caié because of a stupid restroom
story. I meeded to use a restroom and a girl said yes,
but a guy said no, and the guy said no at the point
on and on and ones a restroom and a girl said yes,
on and on and ones due the restroom and it list went
on and on an done due the restroom and it list went
on and on a banced irom Koo's. 'I'm sorry, but it
so if we re not banned irom Koo's. 'I'm sorry, but it
we are, that's okay too because I don't care! and the
there was a bunno of anarchy punks there; who are very
well welcomed at our shows, but they decided to "take
back the streets." And they were taking back the
streets while we were playing, and after we played. I a
had allready left and they were still taking back the
streets. Whi I guess we're getting back the
had anaredy left and they were still taking back the
streets. Whi I guess we're getting baned ior it. We
had nothing at all to do with that, you know? I wasn't
is taking back the streets with them or anything, so...

SERATCH: Going back to the fact that you are a female. Do you think that you ge more support from girls or they fand they are get not one often would you say you get hit on? AURI: I get hit on at least once every show.

SERATOR: Do you think you get hit on more because to you're in a band;

JOH'Re in a band;

JOH'Re in a band;

JOH'RE WAS YOUNGER! "Where were all these have buy to death and I would never leave him. I down think. But I always think, "Hey, I was single once! Where were all the boys ther?" But I still think I get the most love irom the girls. Because girls play as much of a part in the whole punk scene as guys do. Punk is for girls and guys, and I think the guys now. I think now we're half-and-half, where we should be. But ior a while there. I think we get more support irom at you know that when I was younger and I lirst started going to shows. I would want to go see Nated Aggression. It was just great for me to see a lady on stage. There were fit many at that point. I thought Raked Aggression. By was great and I remember thinking "One day I will be a stausly on stage doing it.

SKEATOH: Besides Raked Aggression, what other girls have intinenced your the state of the state of the ADMI: I think Vice Squad is great. There's an old LA punk band called Sin 34 who were just incredible. I don't think they ever got the recognition has they deserved. There are not a lot of girls in punk, at least not a lot that I really feel like "WOW!" about. The girls that sing in Crass are incredible, just because of the way that they sing. They actually SIRG, like crasy, operatic style singing. I guess even though that's not the way I sing, they were still yeary much an influence to me.

CAUGHT UP WITH ADRI AND THE CASUALTIES. HER A FEW QUESTIONS.

SKRATCH: You do have a very unique style. Before the show I even heard it referred to as "idore-exple," and gains out there. Did it take you awhile to develop that, or is it hust something you have?

ADR: Well I'm really shy. I know it doesn't seem like that, but when it comes right down to it, I am very shy. I think that eventually, after I got over that shy. I think that eventually, after I got over that it's evolved to, it's just what comes out of my mouth.

SKRATOH: Whatever it is, The Voids are lucky to have as a band?
ADM: We were supposed to have a full length out right how, but it suked when we recorded it! So, we'le going to go record it saked when we recorded it! So, we'le going to go record it again. Eventually, we'l like to get signed because we really want to go n tour. Exit summer we're going on tour. Text summer we're going on tour-record label or not! We love this area, put we don't want to get stuck in this area. First we're going to re-record our full length because we haven't put anything new out that it where the stows coming up, but I don't know exactly when. Just look for ilyars!

SKRATCH: Do you have any closing statement you'd like to say?
ADEL guess just come and check us out if you haven't, and jump over barricades if we play at the Glass House, because they don't like that very much!

Adri, along with the rest of The Voids, puts on a great show. I know I will be at their upcoming shows, and if you want to be part of the action, while supperting a great local band, then you should be tool Believe me, it's worth it!



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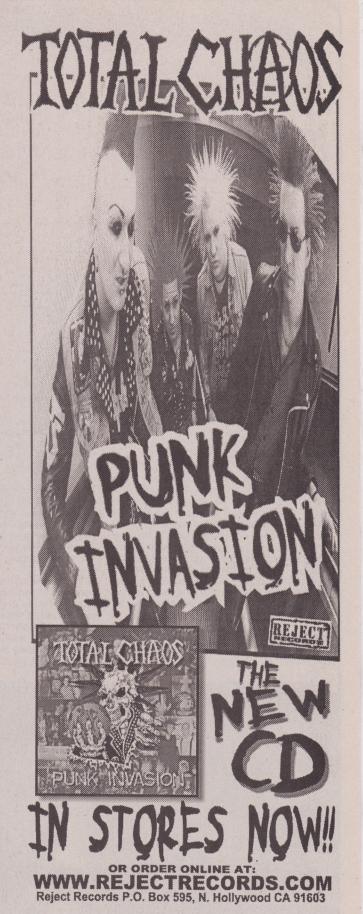


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applicators

INTERVIEW BY: MARK WHITTAKER

photos by X-Ray

(This is a two-part saga)

PART I of the saga!

When the opportunity arose to finally speak to The Applicators, I jumped right on it. These guys rock. Or, girls really. 4 of them. All hailing from the neither world of Texas, they rock the scene like punk era Go-Go's wielding ratchets and sharing a closet with Joan Jett and her Runaways who, by the way, learned how to be a hit-making machine by having a secret crush on Sleater-Kinney. Hopefully you get the gist of what I am dealing with here. When I played their debut CD, "What's Your Excuse", for my buddy Greg, who is more of a metal maniac than I, he had to hit repeat on the stereo after listening to the grand tune. "I Don't Bleed."

"F—kin good man," he said in blithe admiration. "That chord progression. Whew!" He had to suck even harder at his beer thinking that red-hot

females could whip him into true rock shape.

And hot they are. Not just in musicality, but look-acality (?). One sultry night here in SF, I was marooned on pillage island with some friends who had a thing for cranking Orange Goblin to 11:00 and ransacking dive bars.

"Hey," I muttered from the back, "Let's stop by that club. I gotta check out this band." We did. My name was on the list +1 and this cat "J" came up with me. There on the stage were The Applicators. I got nervous. They were so good. They were so good looking. I froze. I was supposed to talk to them, but after two songs, I grabbed "J" and split. Idiot! Now this.

As I dialed the number for the interview, I felt that belly twist of nervous anticipation. Was I going to come across as a typical man-journalist and ask dumb questions, while at the same time lean toward a flirtation of sorts? That moronic guy process of landing chicks even through the phone- the girls having never seen him. Was I going to banter like an ape, asking question after question and getting

machine like answers. Not me I hoped. Someone picked up.

"Is...is Sabrina there?" I asked. Sabrina being the lead singer and whose number I had.

"Hi. Are you Mark?" asked the girl on the other line. I told her yes. "Well," she said, "This is Erica (the guitarist) and my lovely band mates are no where to be found. They partied pretty hard last night and aren't feeling too good. Wanna do this another time?"

We both laughed and agreed on the next day. I immediately relaxed and grew a sense of empathy, seeing as I have been in that situation before. Yesterday in fact. Anyway, I hung up and knew I had a crush on each and every one of them.

PART II of the saga!

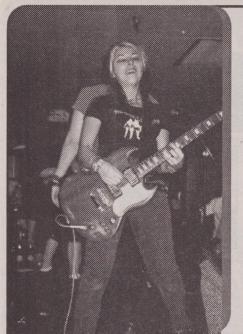
Monday evening around 7:00, I picked up and called a different number, a cell. Erica answered again. They were in the middle of rehearsal and were contemplating food. They switched off their gear and Erica got back to me.

"We just wrote this totally kick ass song," she boasted. I asked her to play it for me but the others had left so...no. Then I explained about how amazed I was at the bustling punk scene in Austin, Texas when I passed through there for SxSW. "Hell yeah," she said. "Austin rocks!" Which is true. If you're in a band and just want to play somewhere, Austin is the "live music capitol of the US." The Applicators just played a show there at a small room called the 710, cleverly named for its address at 710 Red River street.

"It went well," Erica explained. "Really enthusiastic crowd." Then I asked what the others drank the night before. Erica asked the room. She came back. "Everything." There were giggles abound.

The cell phone then made it's way to





Kristina, the black haired, bubbly bassist. Can I say bubbly? I did. It was a flow of Bs. Flow-bee. Remember that?

"What's up. Mark right?" Yes. The subject went immediately to beer. "What kind of beer are you drinkin' right now?" she asked.

'Um. Red Hook." I answered.

'Ooh, I like Red Hook,'

"Yeah."

Kristina then informs me that she is now a sophomore at the University, but still doesn't know what she wants to study. Exactly. "Just taking the basics right now. Haven't figured it out." Which is fine. With a tight and amazing band in her clutches, the girl has little to worry about. But she did inform me of her side project, something called Wasted Crush.

"Like a cross between Motorhead, AC/DC and the Misfits." Rock on. Of course her main objective is still The Applicators, which is why college is taking a back seat. Not to mention the tours and the beers. It takes up time. And cash. But we hit on the Misfits thing for a while.

"I was jamming with some people for a while, like all of us were the exact same size: 5'6". Which isn't tall, but we were like 'but we're taller than Glenn Danzig!" Ha ha. More rampant laughter.

Soon the phone was handed to the band's drummer, Stephanie. Her voice is so darn high I hate to think her above the age of 16 as the subject we got on was rather deep.

"We just ate this bag of chips. Now we're bummed because it's gone." Punk rock poetics in purist form. Then some guy busts into their practice space and starts yammering questions. Stephanie gets dis-

"Probably wants to be like a roadie or something," she laughs. I had to know what it's like being in a band like they are and having the bombardment of guy's come up to them post-show in pubescent "When I play, I play as hard as I can, like give it al I have, you know. So afterwards, I'm pretty dam tired. Honestly, I would love to just rest with a beer Not that I don't like talking to people, it's just that I get so exhausted from the tours and playing. sometimes just wanna go sleep in the van."

She then told me of further ambition beyond being a premiere punk drummer.

"I have this piano in my apartment and I was thinking of playing piano in like a retirement home or like some resort in Palm Springs. Yeah. Like later when I'm older." No arguments here. One last phone pass to the singer, Sabrina. She just graduated from cosmetology school.

"I'm good. Really," she says with staunch confidence about her ability to fuss with a quaff. "But I've always wanted to be in an all-girl band. So I was trying to put one together and one night it just happened. We were hanging out and just knew. You

"What's Your Excuse" was produced by Circle Jerks/Bad Religion guitarist Greg Hetson.

"Everything just fell into place with Greg. He liked us, we liked him, well, of course, and then when it came time to record he was in Austin and did it and there you go. He's rad."

There wasn't much more to say. They needed food. I needed another beer. We promised to meet up again someday. This time I'll stick around. You should too. Girl power is alive and well and slamming Lone Stars and wearing leather skirts and full of punk energy and kicking your butt. But they forgot to play that new song for me. Ah...next time.

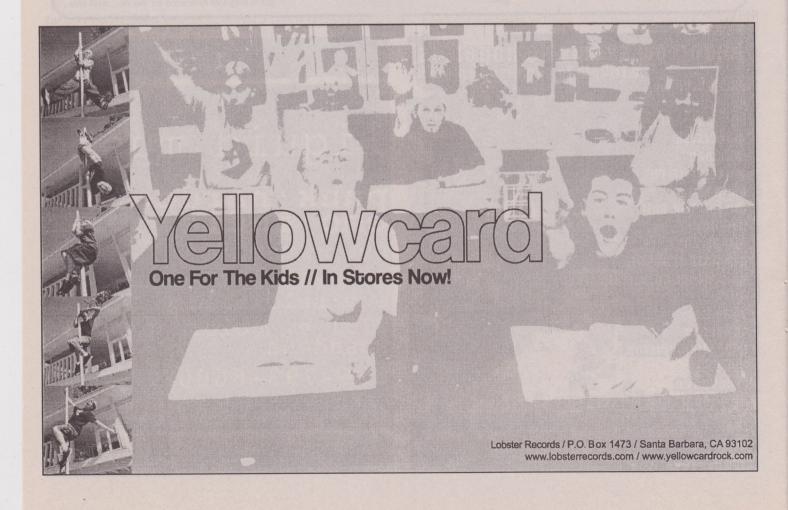


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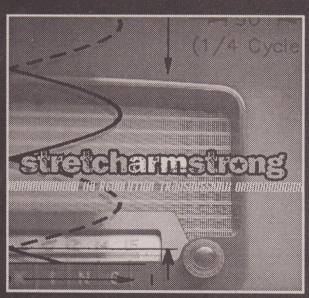
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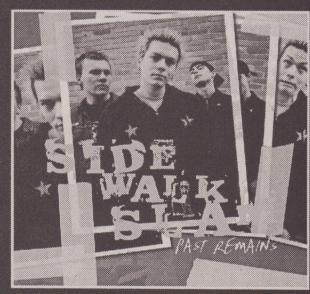
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LEAD SINGER AND BASSIST OF PIREANMS

TRTERVIEW BY
SKRATCH: What an enigmatic name—SKIE Bender. Do tell
us how you thought of it and what it means to you?
SKIE: My grandfather escaped from Russia. His last name
was Benderskie, pronounced "Ski." He wanted to feel
American to; "fit in" so he dropped the European part, "SKIE."
Now the name is preserved, in front, instead of in back. What
SKIE means to me is Androgyny, thus Humanity.

SKRATCH: You are in a band, the Fire Ants, and hail from Fountain Valley right here in Orange County. How can an artist such as yourself stand to live in the stiffing suburbs when it is painfully obvious that the city courses through your veins? SKIE: I have lived in the city. I have lived by the sea. I like everything. Everything is Life. Cities have fabricated stimuli juice... in the form of the arts, fashion, ideas...but there are natural stimulants when at the ocean, mountains, desert. My night self is my city self. My day self wants to breathe real dirt.

SKRATCH: And you are an artist. Not only are you a vocalist/bass player, but you paint, act, and write poetry and books as well. With so many talents, how do you pri-

SKIE: Lam an artist because I don't know any other way to find SKIE: I am an artist because I don't know any other way to find some sort of symmetry in this Big Bang theory of life (besides Science). Art and Science both seek to find Unity and Communicate Ideas about the Universe. I'm awed each day by the cycle of breath and what connects. All my forms of art contain my awe for me, all is Pure statement whether I'm writcontain my awe for me, air is Pure statement whenter in win-ing, painting, playing bass or singing. I prioritize by yielding to natural shifts that occur. When it is time to cut a record, then I cut a record. When it is time to write a book, I write a book. When it is time to wash my dog, I wash my dog.

SKRATCH: Do you enjoy doing one activity more than

SKRATCH: Do you enjoy doing one activity more than another?
SKIE: Writing is of the Essence. Writing is the broom that sweeps up all the dust into a neat pile for me to see. We can't see chaos but we sure feel it (because) writing shows it to us. I don't always enjoy writing. I have to write. I enjoy playing bass. I enjoy performing when there is the visceral connection with the audience, which is the Magic.

SKRATCH: In the case of writing music, your lyrics sound much like free form, spoken poetry. What steps do you take when you write or does it come naturally in a stream of consciousness sort of way?

SKIE: I write in the stream because the stream contains the unfiltered Truth. But The Fire Ants have no set way of creating. We open all the windows. Allow what blows in to inform us. Sometimes we begin with song lyrics that I have typed on paper, which already contain the melody. Sometimes I ramble in a living room home rehearsal and we record, and I will compose the story later. Sometimes Kevin (Guitar) comes up with a lick and I follow on bass or with words or I come up with a bass line. And, still other times we just have a good old fash-

SKRATCH: You must have driven your high school English teacher mad with your unconventional writing style. I am curious to know which writers have helped you

style. I am curious to know which writers have helped you form this style... Do enlighten us.

SkIE: I did drive one mad. In a writing class, the teacher told us to write for 15 minutes without stopping. Easy for me. This is what I've always done. We turned our papers in. The next day, I was called to stay after class. She was really concerned about my "slang", run-ons and synapses of thought. She thought I was illiterate and she suggested I take a step back into a basic English class. I admire Hrabal, Keroauc and Faulkner. I instantly found in them, the flow that I swim in.

SKRATCH: I have personally never seen your live show but, from all accounts, your onstage persona sounds like a meshing of Iggy Pop, Patti Smith, and Jim Morrison. In addition and aside from those artists, who has influenced you—musically or in any other shape or form? SKIE: Billie Holiday, Charles Mingus, Hank Williams Sr., Charlie Poole, Chaim Soutine (Painter). All of them bare their souls. I listen to lazz, evenyday.

souls. I listen to jazz everyday.

SKRATCH: Before you perform, do you mentally prep yourself or do you just flow with the moment? SKIE: It depends on how stable my day was.

SKRATCH: What is the most outlandish, freakish thing you have done when you were in the moment during a set? SKIE: Crawled off stage.

SKRATCH: On the subject of artists, I hear a PJ

"Write. Play.

Harvey/Courtney Love quality in your voice at times. Which other women in the music market today would you like to applaud for their talents. Mainstream or otherwise? SKIE: Missy Gibson from the local L.A. band Breech blasis SKIE: Missy Gibson from the local L.A. band Breech blasts her guts out. Ani Difranco, for her obvious D.I.Y. Power. Tori Amos--she swims. and yes, PJ Harvey.

SKRATCH: Your lyrics about love are very realistic verging on pessimism. For example, "I find someone/That I can trust/They take the gold/And leave me dust". Love isn't always that bad, is it?

SKIE: Hmmmmm.I never view myself, nor my art as pessimistic. I listen to what churns within, the churning is chaos. Chaos is many colors, hard to see, to focus. Love has many layers, it's not always clear. Optimism is easy to distinguish. I Love Love. The more one Loves, the more one hurts. Love pens the fragila floodgrates to vulnerability, which keeps us opens the fragile floodgates to vulnerability, which keeps us

SKRATCH: You live in the suburbs...with or without the requisite husband, two kids, and a dog? Do you want any of that?

requisite nusband, two kids, and a dog? bo you want any of that?

SKIE: I am Married to Kevin Jacobs, The Fire Ants guitar player. We moved from Hollywood to the suburbs because of his job. He was commuting every day and was sick of spending valuable time in traffic. When we lived in Hollywood, we were more focused on our visual art, then our music. The irony of life is, we formed The Fire Ants when we moved to O.C. and our main focus became not our painting and sculpture but our band. Luck and timing have not been our virtue. We have no plans for human kids. We do have 2 dog kids. One of which is dying of Renal Kidney Failure beside me as I answer your questions. There is no cure for Renal Kidney Failure in dogs. I've cancelled all Rehearsals this week to give my dog, Edith, all the love, warmth and comfort on her final days. I want her to pass peacefully at home. I won't take her to be shot down by the cold hypodermic until I see she is in pain and suffering. With Renal Kidney Failure, there is heavy lethargy but no pain...It seems to run in my family. My sister donated a kidney to my father who would have died.

SKRATCH: On a more personal note, your book The Invisible Suicide, addresses the issue of your drug addiction. What would you like the public to know about drug use and how it has affected your life (This is the time for your impassioned public service announcement—or you can just talk about yourself. Whatever.)? SKIE: (The latter ramble became a personal note.....) In my book, The Invisible Suicide, I mention Addiction. Not necessarily - Chemical Drugs -, all addictions are drugs. All addictions are born of the same compulsive disorder. Addicts are always consumed, only the fix changes.

SKRATCH: The book also deals with the monotony and unglamorous reality of life on the road as a hardworking music act. How do you deal with burn out while traveling? How do you keep each performance as fresh and as raw as the first?

as the first? SKIE: I Burn out on self-promoting more then anything. I never wanted to be a Booker, Manager, PR Person. I only want to create and play like every other D.I.Y. artist out there who is not in it for the flaccid false fame and money, but to express and communicate and connect. Actually, when we tour, we see real fans, as opposed to friends. In lowa, someone makes see real fans, as opposed to friends. In Iowa, someone makes an effort to see you again because they feel your music and not because they feel like a beer that night. When I burn out, the self pep talk is: Write. Play. This fulfills. Inward success I can control. Outside success I can't control. The former has life-long value. Unfortunately, each performance can not always be as fresh and raw as the first. When we play a lot, we don't have time to create, so the excitement becomes a focus rather than a true risk jolt. And other times, when songs are in the creative process and you take the risk (to play them) by tossing them out on the live fire stage, you (can) falter and must recover. All is recovery.

SKRATCH: As an unsigned band (I applaud your DIY work with the album and book, by the way), it must be hard to gather the attention of media and, thus, potential fans. Have you ever seriously thought of just giving up? SKIE: Yes.

SKRATCH: What keeps you motivated not to do so? SKIE: Gratitude for Breath

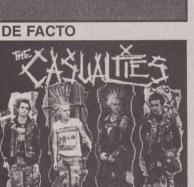
SKRATCH: Any final thoughts, words of sage advice, or general rants? SKIE: Edith May - Rest In Peace -

(www.thefireants.com)

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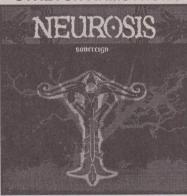




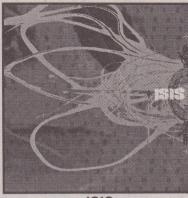
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Tina Basich remembers clearly the moment she landed her most infamous trick: a 720 during an Airwalk competition four years ago. While she didn't realize it at the time, for Basich it was a major turning point in her career as a professional snowboarder. Now in her early 30s, with 15 years of competition under her boot buckles and an uncountable number of prodigious 720s, Basich has once been labeled the grandmother of snowboarding, but come on! She's not that old. It is, nonetheless, a well-deserved title as far as her experience goes (although perhaps more appropriate in dog years.) While she says she'll keep boarding until arthritis and loss of vision sets in, Basich is finding more satisfaction these days not out of competitions but out of back-country ski trips. Traipsing through powder with her friends and a bag lunch. (Usually dinner left-overs like chicken sticks or pizza and munchies: corn nuts- not power bars and loads of water.) What sets this female athlete apart from the rest is that Basich will undoubtedly remain in boarding circles for years to come. If not for her progressive talent in the sport, then her altruistic nature and her devotion to the young fans who have become pen pals over the years. Not to mention her artwork that ploughs a path down the mountain beneath her Sims board. Oh, and she's been immortalized as a Playstation 2 character. All this and that's not even the half of it. She's not too bad at scouting out antiques or garage sale treasures either. Skratch caught up with her on the phone from her 1872 Victorian home, nestled peacefully in the foothills of Nevada City.

SKRATCH: What attracted you to Nevada

City?
TINA: It's an old miner's town and the population is only about 2000 people. Everything here is very old, like my house.

SKRATCH: How was your visit with your parents yesterday? TINA: Good, go

ents yesterday?
TINA: Good, good. They live in Sacramento
where I grew up- which is about an hour away. I
used to live in Utah for like, nine winters but I
moved to California recently and now I'm a lot
closer to my family, which is nice, because I can
visit them more often.

SKRATCH: How would you describe your

mom and dad?

TINA: My mom and dad are 100 per cent into family. They're super supportive of me and my brother (mike, also, a snowboarder and artist). They've always been like that.

TINA: My favorite feeling is getting to the mountain the day after a storm, when the snow is fresh and uncut and the morning light is breaking on

SKRATCH: You've been boarding for over a decade, did you think you'd get this far as a teenager?

TINA: No. It just happened. Mike and I started doing the California circuit and then the Rocky Mountain circuit and it just progressed from there. At that time I was in gymnastics as well and they wanted me to train for the Olympics but I wasn't really into it. Snowboarding was fun and something I enjoyed doing regardless of competitions.

SKRATCH: How seriously do you take snowboarding?

TINA: I take it seriously. I always want to make sure I'm representing my sponsors and being professional. I mean, snowboarding is my life and don't want to take it for granted. I want to be careful about it.

SKRATCH: Are you and your brother compet-

TINA: Not at all. We're very supportive of each

SKRATCH: What do you admire most about him?

TINA: There are way too many things I admire about him. I love everything about him; he is such a kind person. He's the perfect brother.

SKRATCH: Do you ever go back to Donner Ski Ranch, where you started boarding?
TINA: They have a reunion every year and we

They have a reunion every year and we get together on the hill. It's a family mountain with people who have worked there for years and years. It's like a small town ski-resort. It also gets tons of powder almost all year round.

SKRATCH: How did your first contract come

about?
TINA: It was a 1987 and my mom let me take off InNA: It was a 1987 and my momilet me take on school (I still can't believe she let em do that? And I went to the world championships in BreckenRidge, Colorado. I got sixth and Kemper wanted to sign me up for \$250 a month. I had a scholarship to art school but I just couldn't pass that coalsed which is function and the coalsed which is function. up that contract, which is funny now, looking back on it. \$250 a month!

SKRATCH: What kind of person would you

lists. But I'm also open to opportunities because if I weren't, I would have crossed everything off my list a while ago.

SKRATCH: What's at the top of your list right

now?
TINA: For almost ten years it was to be the first woman on the cover of Snowboarder (Magazine). But they just had a cover with some chic in a biking.

SKRATCH: Does she snowboard at least? TINA: No! But whatever. My goals now are to ride more with my friends and do road trips and just snowboard for fun.

SKRATCH: What's your snowboarding style? TINA: Mainly to remember to stay safe. I had a nasty crash not too long ago and I fractured my eye-socket.

SKRATCH: Grossl What does that mean? TINA: My eye muscles got snagged when they were separated. I've been cross-eyed for a

SKRATCH: Are you recovered?
TINA: I think so. I just had another examination and they said all would be okay as long as I didn't fall on my head. I agree. But I haven't actually been too active in competition recently. I broke my leg pretty bad before that.

SKRATCH: Do you have any superstitions or rituals on the hill before a competition? I usually don't wax or tune the board.

SKRATCH: Okay, I want to ask you about your art now, since it seems equal to your success as a snowboarder. I've seen a few paintings over the Internet and they're amazing. What are you designing now for your board? Will it

are you designing now for your beanother fairy?
TINA: The butterfly fairy I did for last year's board.
I painted it in like, three days and I didn't stop until it was done. This year's board is a black and white face of a woman. The one I'm working on for 2003 is a face too. I'm into faces right now-and its sort of noveau. There are jewels in her eyes.

SKRATCH: Do your and art and boarding feed off each other? I mean, do you get home after an awesome competition and paint something fabulous, or vise versa?

TINA: No, they don't work off each other at all. I usually don't paint unless I'm inspired and I could go for a few months without anything and then spend three weeks non-stop painting.

SKRATCH: You also like to film snowboarding. Do you do anything with your footage?

TINA: I just got back from Alaska this winter where I was filming for a snowboard movie called Transcendent, with a friend of my brothers. We took three different trips there to film, but on the nice days we just went begarding. nice days we just went boarding.

SKRATCH: You once played video games with Tiger Woods. Was it a golf game? TINA: No, it was snowboarding! We were at the Ritz, near the L.A. airport. It was funny, because he was sooooo competitive. I didn't care at all, other than the fact I could pull off big tricks. At one point I had said to him, "I just pulled a backside 720", and he said, "Yeah, but what place are you?"

SKRATCH: So, what place were you?
TINA: He won. He wouldn't let it rest either, he kept saying, "I beat the pro" He's a really nice guy though, just very competitive.

SKRATCH: That's not entirely surprising. So how do you like your new house in California?

California?
TINA: I love it, but I don't even have a plant for it right now. Actually I do, but it's in the sink. What's really funny is that I was given a Poinsettia for Christmas and I've been watering it for months. Only I just discovered it's fake. I thought I was doing an awfully good job of maintenance.

SKRATCH: Where do you paint?
TINA: In the library. It's a really nice room and when the light comes through the window, it's

TINA: Oh yeah. There are a lot of books on Fairies and Fairytales. Old books from my childhood and photo albums. Antique furniture, oh, and of course, my Harry Potter books. SKRATCH: Is it full of books?

SKRATCH: What do you like to do with your friends when you're not boarding? TINA: Shopping in San Francisco. Or hitting garage sales, driving around in my '62 Impala (Chevy Convertible). That's where I was this morning, actually, at a garage sale. I love collecting antiques and today I bought a little ladder that's sort of a stool, and an old silver tray.

SKRATCH: Where did you get the wheels? TINA: From a newspaper ad in Sacramento. I spent two years looking for it: I knew exactly what

SKRATCH: On an entirely different topic, I adore the Foo Fighters, they make me laugh. I read that you like to board with Dave. Dave

who? Uh, Dave Grohl.

TINA: Ha ha. Yeah. No I didn't teach him. The truth is he isn't very good. Nate, the bassist is a really good snowboarder. But let's not talk about who? Uh, Dave Grohl.

SKRATCH: Okay. What has been a bonus to you now that you never expected when you

were growing up?

TINA: I never thought I could be living how I am now. It's the ultimate lifestyle: I get to tie snow-boarding and my art into "a job" even though I don't consider what I do a job. Just being able to the ultimate lives is emerging. do what I love is amazing.

SKRATCH: How do you deal with pressure? TINA: I try not to let anything get to me. I can only do the best I can do. That's what I concentrate on. I like to push myself.

SKRATCH: What do you admire most about your snowboarding pal, Shannon Dunn? TINA: She has so much determination. She sets goals and she attacks them. I admire that in her because I'm not really like that. I set goals but I'm just like, "Oh, whatever. That'd be fun". I admire all women boarders really, and the way they push the sport. I'm really proud to be a part of that because it's a big statement for females. because it's a big statement for females.

SKRATCH: Women have come a long way.

TINA: They have. The other day my mom and I drove to Washington, D.C., to the Smithsonian. There was a gallery showing of women in sports over the last 100 years. It was called Game Face: What a Female Athlete Looks Like. They had my picture up next to one of a woman running the Boston Marathon: I guess she was the first woman to run in it and they weren't even going to let her. So she ran in a dress to make a statelet her. So she ran in a dress to make a state-

SKRATCH: Were you blown away when you saw your own picture on the wall?
TINA: Overwhelming. I couldn't believe it, but it was a proud moment for me because that's what is inverted to make heart a formula athlete. is important to me: being a female athlete.

SKRATCH: And your mom, was she proud? TINA: Oh yeah, she was crying. It was cute.

SKRATCH: You're also a dedicated volunteer. How important is that part of your life to you? TINA: Very important. We've been organizing Boarding for Breast Cancer for six years now and we've raised over a half a million dollars. It's continuing to grow. We still have a fight to find the right bands to play and we're extremely grateful for those who have. I'd just like to get more women singers on the bill in the future. SKRATCH: You're also a dedicated volunteer.

SKRATCH: What started Boarding for Breast

TINA: We started the event after a close friend of ours died from breast cancer. We basically want to send out the message of awareness to women, that this is a cancer that can come at 21years-old, or 25. Most people don't know that.

SKRATCH: Do you get any feedback at the

events?

TINA: Oh yeah. We've had tons of people say they learned something or that they themselves are breast cancer survivors. Even people who went out and got mammograms right after the event, not knowing they were in the early stages of the cancer and had a chance to catch it in time. We have a website at b4bc.org.

SKRATCH: You have a lot of fans that have become pen pals. What question are you most often asked?

most orten asked? TINA: They're usually snowboarding related questions. Like where was my favorite place to Board. That sort of thing. I don't even call them fans any more because over the years they've just hecome friends. It's so cool in get letters from just become friends. It's so cool to get letters from them in the mail. I was even sent a mixed tape! I've saved everything I've been sent. All my letters are in a box

SKRATCH: So where's your favorite place to board, during the off-season? TINA: Chili.

SKRATCH: Any more cartoon characters of you on the

way?
TINA: Actually yeah. I'll be animated in Transworld, for Playstation 2, coming out in the fall. Right now I'm in the XGames Pro-Boarder video game. It's so weird. I mean, it looks like me with the red hair and pointy nose. But I can also do tricks in the games that I can't do in real life so that's cool.

SKRATCH: Like what?



SKRATCH: When did you first start skating? CARA-BETH: I don't really know. I've been skateboard-ing for like, probably 15 years total, but I stopped for like 4 years

SKRATCH: Why did you

stop? CARA-BETH: Because all the skate parks closed. And I got into other sports like soccer, and karate; I just did other stuff. would work out. Then I started hanging out with people who were skating and I kinda got back into it. But it was fun to go like do other stuff for a while. Then I just got back into skating, and just been do ing it ever since. do ing it ever since.

SKRATCH: When did you first start snowboarding then? CARA-BETH: Umm, 1991

SKRATCH: So it wasn't too long then? CARA-BETH: Like 10 years. A good ten years of snowboarding. I started when I lived up in Davis and it was easy to get up to Tahoe on the weekends and I just started.

SKRATCH: You used to be sponsored by Burton and Volcolm right? CARA-BETH: Right.

SKRATCH: And now? CARA-BETH: Now I' m sponsored by a new company called Chorus.

SKRATCH: So Chorus is the girls branch of the

company?
CARA-BETH: Right. We're doing our own girls line of boards and clothes. I think a lot of the problem with the girls that come talk to me is they're like well, they can't find a board that's like kinda for their level. A lot of the boards, like Burton boards are made for girls who just snowboard once, recreationwanna ride the boards too.

SKRATCH: Why did you start skating and snowboarding anyway? anyway

anyway?
CARA-BETH: I just liked it. There's a lot of like, team sports or other sports where you're coached and that kinda thing. Where you have a regiment everyday, and you do this and you do that. I don't really like to be told what to do. I kinda just like to do what I like to do on my own. And then its all un to you you know you. then its all up to you, you know, you work hard. Some people have a hard time getting motivated and I think they need that kind of direction.

SKRATCH: What is your first memo-

SKRATCH: What is your first memory of skating?
CARA-BETH: Probably going to the Big
O Skatepark when it opened years ago in
Orange And I always liked skating, but
when I went there, I think maybe it was the
Powerflex team that was there and there were
these girls riding the keyhole and that was it. It
makes me realize how important it is for girls to
see other girls doing it because as soon as I saw
these girls I was like oh my god, that's what I want
to do, I'm doing that! You know? You relate better
seeing someone else doing it. Then you can have a
direction. So that's pretty much it.

SKRATCH: What is it like being in a mainly maledominated sport?

CARA-BETH: Well, I don't know if it's s any different, you know what I mean? Umm, I just think that everything is like that, or even with like jobs and any thing we do. Its always gonna be well, that guys get paid more or you know, for doing the same work.

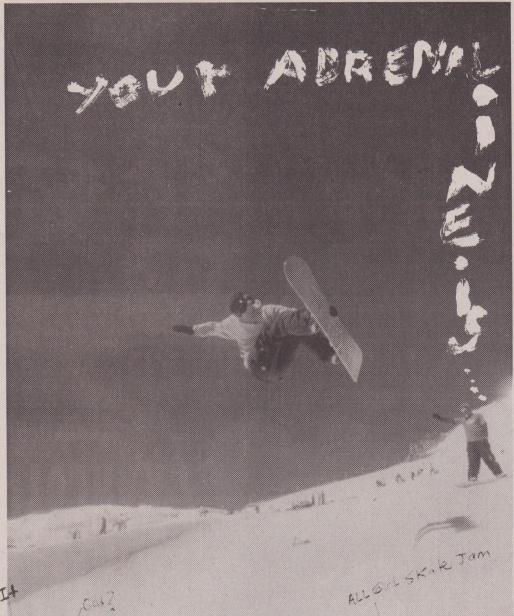
SKRATCH: Do any of the guys treat you any dif-

CARA-BETH: I think it can be hard sometimes when you are the only girl and you're with a bunch of guys and it's a gnarly session or whatever. I think its been harder in the past. I think its easier now because guys are starting to be a lot more respectful of girls

and the hardcore girls who want to do it all the time and get really good have a hard time, they're usual-

ly riding a guys board.

SKRATCH: Because it's just easier to find? CARA-BETH: Well, because it's just made better. It's more expensive, it's stiffer. We (Chorus) just It's more expensive, it's stiffer. We (Chorus) just wanna make more core boards for the core rider. I mean they're good enough for guys to start riding them. I mean just because they're made by us (Chorus) and we're a girl company, doesn't mean that guys can't ride them. You know? Guys have their own companies and they sell to girls, its not guys only. So it's cool when some of the guys



so and so needs an ad before you do, so after you get that for lots of years, its like well god, I am just a piece of shit huh? So it's gool to ride for companies that are like, yeah we want to give you an ad, or we want to do stuff with you, we're stoked on you. And it makes you feel good. Itmakes you feel like you want to go out and even do more and even do better. But when you always get scooted into the cor-ner and your good but you don't feel very good sometimes, I think it can make girls feel like- Oh, I am just a girl and I pretty much suck, so I just gotta sit over here and wait my turn, which might never

SKRATCH: Velvet has only been around for

CARA-BETH: I think a couple years, but before they started to get me and Shannon, they were just getting going. I don't even know exactly how long, maybe a year and a half, a good year and a half, for sure. And they are really cool and they're always stoked to help promote or sponsor contests or do stuff. I can always count on them for stuff.

SKRATCH: Speaking of contests, which ones have you competed in this year for skate and snow?
CARA-BETH: I just did the Hermosa contest and won the bowl there. And then, I did one in Big Bear and AST up at Bear Mountain, and I got first at Bear Mountain and third at Snow Summit, and at a grand pre in Mammoth I got third. I am trying to think how I did at the X-games (Winter X) Oh, I can't remember, maybe 8th ber, maybe 8th

SKRATCH: Then what do you have coming up

next?
CARA-BETH: I'm going to Mt. Hood to just film and shoot photos in July for like 2 weeks. I have a contest coming up in September, an all girls skate jam you should come down and cover that in September.

SKRATCH: Where is it? CARA-BETH. Encinitas YMCA. It will be big, big prize money

SKRATCH: Which do you like better: Skating or

SKRATCH: Which do you like better: Skating or snowboarding? Any preference?
CARA-BETH: I really like skating; I like the concept of it. It's not such a hassle like snowboarding. It's not like okay, I gotta get to the mountain, I gotta get all my gear out, I gotta put all this shit on, I gotta get all my gear out, I gotta get a lift ticket, and I gotta take a lift, etc. The thing is that skating's rad because you're just going and going and going. You can just go out and street skate or you can go to a park, that's a bit of a hassle, but you can just take run after run after run. You don't have to take the lift back up or hike up the hill and take that jump again. You're just going, your adrenaline is just pumping, and I love that. But snowboarding, the thing I really like is that it's a lot of girls and it's rad to be in that scene with guys but with girls also doing stuff. And then you see girls doing stuff and you're so inspired When I go skating with other girls I'm stoked, but its just not as common as going snowboarding and lots. just not as common as going snowboarding and lots of girls are riding. So there are a lot of girls who are

trying snowboarding so that's what I like.

SKRATCH: How much longer do you plan to stay in the business?

in the business?
CARA-BETH: I dunno. As long as I am still having fun. Just been trying to do some other stuff like surfing and going on trips, and just trying to stay balanced. I think that is important. I think that if you do something way too much you can get burnt on it so I've been trying to do other things so that I don't get burnt out. And also, eat well and stretch. If you want longevity, you need to take care of yourself or your gonna start getting hurt.

Cara-Beth will also be coming out with a killer new line of Vans shoes, the fifth of her career, called CB4, which will be out sometime in the near future.

The All Girl Skate Jam Tour will take place in New York City, NY in July 2001 and in San Diego, CA in September 2001.

For more information check out www.ALLGIRL-SKATEJAM.com or call 760-942-5916 for more details. All proceeds benefit mental health care.

and these sports. Like sometimes with skating, and it's a heavy session, your skating and you just have to kinda charge it because guys aren't t gonna wait around for you. You just have to think that they're not gonna wait around for anybody, you know? And you can't take it personal. What I mean by waiting around is like when you're skating the ramp, and you're in a gnarly skate session, they're not going to be like oh, go ahead. But when you're just skating and there is maybe a handful of you on the ramp, the guys are like oh yeah, go ahead, yeah (you know?). But when its heated and there are people going, you can't be bummed if you're not getting a run in, it just means your too slow. And you just have to be that kind of person and just charge it and not even get all worked up about it or else you better go somewhere else.

SKRATCH: Right on. So why did you decide to leave Burton and Volcolm? Did you just decide it

you're one of a thousand snowboarders. And the reason why I quit Volcolm is because they don't really support the girls in the way I want. I wanted to be supported; I felt they had a really big market of girls clothing and they had athletes, and they could promote them but I was always up against the guys. Oh well, you know so and so, and so and so, deserves an ad before you.; I really liked Volcolm and I still do. I tode for them for about 8 years, but it just got to the point where I just needed to change because I was getting frustrated that they did not want to use some of the money they were making from all the girls product and promote some of the rad girl athletes they do have. I just think that it is really important in this world to promote the girls too, and even guys to see girls doing that kind of stuff. Those guys who look at the magazine might show their sister and their girlfriends and motivate them to become good at something and maybe even professional, but it takes time. I mean peoples first reaction is oh, we got so and so, and we're going to give Johnny Joe an ad because he deserves it, he has been out there. But what about the girls? They have been out there just as long, you you're one of a thousand snowboarders. And the

know? But it's never good enough. Anyway I got a better offer with Hurly. And Bob Burnquest who really wanted me to ride for Hurly called up and asked me if I wanted to ride for him and arranged a meeting and they want to give me an ad. They're like, yeah, we want to give you an ad in Transworld and Thrasher, you know, we don't care that you're a girl, we're just stoked that you want to show other people that you are stoked, and we want to promote our girls line and we need to back it up with good girl riders and put that into it. It was just good. I made all these changes, and I am also riding for Velvet eyewear.

SKRATCH: I was going to ask you about Velvet too. What is with that? CARA-BETH: The guy from Spy started left and then he started his own company called Velvet with his wife, Patrick and Cindy. And they just have me, and Shannon Dunn, Jen O' Brian, and a couple other riders, a couple more snowboarders, couple surfers, and it's all girls. They don't care. They have a guys company that's coming out, its goggles and glasses, called Virgin, but we are the girl end of it. They think that we are just as important, like, oh we got to get posters, we got to get ads for you girls, catalogs. They are just all about the girls. With guys, you're always in the backseat, you know, oh



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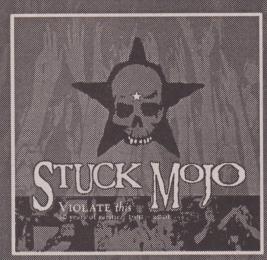
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WRITTEN BY: MARK WHITAKER PHOTOS BY: MIKE M

Lol is the swagger of the kid who knows. Gone are the maltshops and USO's, the love-ins and decent multi-wheeled festivals that come 'round once a year to shock and amuse. Now it is time to get down to brass tacks: get in, get busy, get going and get home. In the meantime, hang out with friends; check out the tunes and gawk at some fine street athletics. Corporate mergers and mass marketing to the fledgling taxpayers and collective participants in the working society is prevalent, draining the pockets of pre-Beer Garden admittance. T-shirts, promotionals and various bits of needful thing-a-ma-bobs litter the grounds, ensuring you let your peers know that you did indeed attend this years Warped Tour and my favorite band's ass!

Thinking I was to be one of the oldest attendants this year (now in the mid-life of being 30). I was a bit weary about crossing the borderlands into the fest. But, once I checked in and made the trek, I felt right at home. It was like some grand throwback to my own past, except for actually HAVING an event such as the Warped Tour come my way. In Jr. High and High School, I too had bad (well, worse) hair, donned t-shirts of obscure punk and metal bands, and skateboarded before, during and after school. I always thought that brandishing scabs and wounds would land me in good with the ladies, leading me off to make-out corner with some of the girls that only passed by in the halls. Well... never happened! Here though, it doesn't seem to hinder the lusty steam pot of pimply faced, green haired show-goers that were usually flanked by comely attendants of the opposite sex. Sure, there was the occasional lonesome soul meandering, but, still, I wondered why this look never worked for me. Could I have been ahead of my time with scrapes and bruises and Misfits gear? Doubtful. Regardless, the main focus here is, of course, the music, and that was plentful amongst the high sun and factions of booths giving away stickers and whatnots of their magazines, bands and zit cream.

First off the bat was an all girl outfit on

one of the various mini side stages. There was a good line of stages, perhaps three, all coinciding with one another and racing for the patron's attention. Three girls with bell-bottoms and massive instruments pounded out the electric doom/stoner riffs, which set many a confused head to nod. I was enthralled. Bottom wailed and singed the mohawked hair off of kids and adults alike, but none seemed to really get it. I guess the mass wanted their pure punk exploits and, hey, who said girls could rock so hard and heavy anyway? Personally, I thought they were amazing. But the lousy Ω watt speakers couldn't hold up to their power, so off they went and off I went to catch another one.

Wandering from one locale to another was a bit treacherous. Plastic bottles abounded on the floor, slipping you up if you weren't too dexterous or sober. Which reminds me: I was acutely sober. With such a vast crowd being of the under 21 moniker, it took a while to locate the Beer Garden the press release promised. Somewhere way in the back, barely legal rockers slugged down \$5 Millers and basked in the glory of a near-by bar-b-que and BMX bikers rolling through the sky from one ramp to the other. The sea was nearby and The Vandals were on the main stage. Incredible. In an age so reeked with dullness and difficulty, one has to lambaste the fates for creating such a time when an aging punk rocker is losing his faith. They regain their place from that first sip, and sounds of the venerable band pound out the hits over the rolling ocean and sea of faces passing by with grins piled wide.

Once fueled properly, I made my way to yet another endeavor. This one was just on the way to the esteemed Skratch booth where I finally met the genius behind printing my rantings, a one Scott, editor extraordinaire. Local hardbound drum n bass DJ StarEyes was pounding out the pyrotechnic rhythms that very little paid attention to. Odd. Among the standard 2-2 beats and clicks of the punk meter, I thought this would be a serene respite and a fine invitation to shake those ultra baggy pants

right down to the ground. But, ho!, there was nary a rump to be shook. I paused and took in the vortex of her Tesla coil beat rapture for a spell, tapping my feet as if listening to the heady bombast of Esquivel or some circus fracas. It ended though. I heard the screams from across the plain.

Pennywise was now on the main arena and what a great job they did to get the young'uns pumped up by reeling with hits both old and new. At one point, as all good punk rockers should, they protested our "leader", prez Bush, and asked us all to throw the collective thunderfinger up in the air in honor of his honor. It worked. A sea of birds landed on the horizon and I let a lone tear slide down my sweat soaked cheek, not only from the mass participation, but from their rendition of "Blitzkrieg Bop", an ode to one of the masters of the madness that is still at hand, J. Ramone.

Another stop at the Beer Garden and soaking in the fumes from stacks of ribs cooking on the spit, I found myself somewhere off the beaten path and was treated to a scintillating round of Incredibly Strange Wrestling, where masked marauders duked it out in the cage match of doom, sans cage, as kids of all ages cheered and jeered their favorite stunt man in elf shoes. I personally liked El Chingado, who just had this great swagger that all of this was pure fun and who cares who wins? Hey, aren't we all winners in the end? Yeah.

That lead me back up the way to catch a few bars of Hotbox, a local (SF) punk band with a fiery hot lead singer who overthrew the rest of the band who were mixed so poor that one thought they were coming out of an aging Speak n Spell. Oh well. No matter. At that point Rancid was on and the main floor was so packed I had to watch their set from Altair-4, just behind the half pipe ramp where skaters were packing it in for the day. The best thing about the Berkeley boys is that their sound is so pure power dirt punk how can a music fan, a pure nerd of the art. NOT enjoy their puglism of rock and attitude? Even from off in the distance, I got their intent and so did

most of the kids around me. Except one. This one guy was so wavy from who-knows-what that he almost fell on the ground in front of me. Huffing much Scotchgard are we? Oh well.

Back to the Beer Garden. Back to the grounds. This time I found some mystery side stage where Hank Williams III was pounding out the country grind/punk/rockabilly/metal to a crowd that varied in styles and age. I... I just haven't seen these folks before. Did they just sneak in to catch this guy? Wow, what diversity this event sponsors. Men with pompadours and stiff jeans stood next to hippies who were there with gutter punks. Nice. That's when I discovered Greg from Goatsnake and Lori from Acid King hanging out. We gabbed a bit. Then it was over.

Soon enough, the sun was waning and Me First and the Gimme Gimmes took over. Donned in hot Acapulco shirts, they jammed with a rockin' set of punk covers of such classics from "Grease". Barry Manilow and various others that you just wouldn't expect to be great as pure poppunk tunes. On the other stage, 311 jumped up and down and had a decent crowd but played a bit too long and dragged out their shtick from the early '90s a bit too much. I stood there going back and forth between the two acts. I enjoyed Me First much more. But, that's just my opinion. There was plenty here for the entire family to enjoy.

Before you knew it, the evening got silent and the kids, exhausted from playing all day in the sun, shuffled off to their collective huts to dream punk rock dreams and wait for the next all ages event to stop by. Lollapalooza is dead. Woodstock is a farce. But now at least we have the Warped Tour, a single inclination that the kids are (basically) all right and you would do the same if you had the chance. Maybe you still have that chance. Well then, I'll see you there. A life amongst revelers and porta-potties await you.

Rock on!

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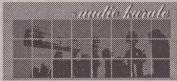
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female (fe'mal') 1of or denoting the sex that produces ova or bears young 2 having a recessed part, such as a slot or recepta-cle designed to receive a complimentary male part (ex. the female section of an electrical outlet) (source:www.dictionary.com)



is a keeper folks

59 TIMES THE PAIN CALLING THE PUBLIC

CALLING THE PUBLIC EPITAPH/BURNING HEART RECORDS
Sweden's answer to punk rock n' roll. While they are by far veterans to the Swedish
melodic hardcore scene, 59 TIMES THE PAIN dares to progress in a direction that sets
them apart from the rest of the pack. Imagine the intensity of a band like RANCID,
hybrid with the emotion and the deep sense of rock roots from bands like the CLASH
and HANOI ROCKS. "Welcome to the 21st Century" a anthemic rocker sets the tone for
this uplifting album. A strong chorus teamed with heartfelt lytics and a hooky guitar
progression. All the elements are here for a classic punk record. Plenty of attitude coupled with strong songs and just enough flash to make the whole mix volatile. This one



TOUGH TO TELL GET HIP RECORDINGS

GET HIP RECORDINGS
This garage rock revival group has a thick but loose sound like a well produced, sober
New York Dolls. Their potent, punchy tunes walk the border between rowdy and jubilant. The Dallas quartet is rather melodic than mean but their rock-n-roll has serious
backbone. It is perhaps their Texas heritage that gives a slight country edge to their
music, recalling the Rolling Stones on such tracks as "Waitin" on the Jury."

- Tom "Tearaway" Schulte

- Larry Lugz



TINDERSTICKS CAN OUR LOVE..... BEGGARS BANQUET

BEGGARS BANQUE!

Tindersticks are a Brit collective, whose eight tracks border on folk and trippy 60's rock with dashes of Tom Jones-esque flash. Sounds strange? Well, when you see a CD cover of a guy caressing a donkey cheek to cheek, that should give you an indication. No? A lot of composition went into these songs, as they employ a plethora of instruments ("Can Our Love..."), as well as varied styles, both musically and vocally. From an AI Green ballad sung through Aaron Neville to a Tom Waits style dirge ("No Man In The World"), these guys may be the masters of slow tempo rock. You may need to be on some pretty good drugs to enjoy this disc completely, because it's very reminiscent www heogarshanguet.com)

of a heroin trip gone awry. (www.beggarsbanguet.com)





THE THIN MAN (A CLOUD IN TROUSERS) ROYAL FUZZ RECORDS

The debut album from Kennedy Greenrod's Chicago-based band sounds like every bluesy, drunk poet you've ever heard. With sparse, minimalistic background music and vocals that sound like a cross between Tom Waits and Leonard Cohen, The Thin Man put out a sound that is sure to delight an eclectic crowd of artists and jazz hipsters. The songs on this CD are cool, slow, and dreamlike. The use of accordian and banjo heighten the ethereal sense of déjà vu that these songs seem to evoke. There are a lot of nice, clean sounding songs on this release, but if you're looking for punk or dance music, you'll have to look elsewhere.



REDUCERS SE CRAPPY CLUBS AND SMELLY PUBS TKO RECORDS

The punk rock veterans at TKO have released another album by this California street punk & roll band. Much like other releases on TKO, this album didn't really bend me over, spank me, and force me to call it daddy. It's a solid and fun street punk record, but very forgettable and sometimes monotonous. Fans of Social Distortion and Dropkick Murphy's might find this CD interesting. Don't expect too much lyrical content either, they sing the usual "us against them" bullshit. I'll have to see them live before I rule out the possibility of becoming a fan.



THE PRIESTS
THE PRIESTS

GARAGE POP RECORDS

Bright, twanging guitar and a thunderous, amphetamine-tribal rhythm section mark the boundaries of this frantic group. The singer's tortured vocals introduce the psychotic into the mix while the vintage organ brings things into the '60's.

Tom "Tearaway" Schulte



THE DEATHRAY DAVIES

RETURN OF THE DRUNK VENTRILOQUIST

The Deathray Davies play that kind of Io-fi rock music that sends indie music lovers into a tizzy. On their 15 track release, there's a fair amount of geek rock influence splattered about, such as Devo, The Cars and the like ("I Put Opium In The Food", "Chinese Checkers And Devo Records"). There's also a heaping amount of Nirvana's dynamics Checkers And Devo Rector's). There's also a heaping amount of Milvalas dynamics displayed in their sound ("Evaporated"), as well as a retro 60's surf sound blended with a discernible Neil Young flavor ("Dear In The Headlights") that may have your uncle snapping his fingers. Definitely not for everyone and certainly coming from left field, The Deathray Davies and their warped pop music is an acquired taste. If you have the patience and/ or the brain cells, you may like this disc. (idolusa@aol.com)

Mike SOS

-Mike SOS



APALM DEATH ENEMY OF THE MUSIC BUSINESS SPITFIRE RECORDS

SPITFIRE RECORDS
It's funny how things come full circle, especially in the metal scene. When metal pioneers Napalm Death first broke, they were the epitome of all that was considered extreme. Now 10 years into their career, Barney and company are still thrashing away with the same brutal fervor ("Constitutional Hell"). However, the tables have turned and Napalm Death now sounds run of the mill, almost like a Fear Factory copy band ("Next On The List"), sans the technical advances. No matter, because anyone whose worth their salt knows the accomplishments of these Brits. As they get older, Napalm Death still remains as tough as a \$2 steak., as their new 14 track release comes fully equipped with buzzsaw riffs ("Thanks For Nothing"). breakneck drumming and the finisher, the desperate youl of Barney Greenwald. If you enjoy battering your head repeatedly to the sounds of doom blare away, Napalm Death should provide your soundtrack of destruction. Still brutal after all these years, raise your bloody fist to the Davy Crockett's of extreme metal. (www.spitfirerecords.com)

-Mike SOS

FROM ZERO ONE NATION UNDER

ARISTA
In the vein of Disturbed and Godsmack come From Zero, another one of those fashion metal outfits that is custom fit for summer tours and scary visuals. This Chicago quintet's 11 track release may seem faceless at first listen, but they display catchy choruses ("Check Ya") and can turn on the burners for some guitar led rippers ("Horrors", "Tomorrow's Light"). The sounds of nu metallers such as Sevendust are most noticable in the From Zero mix ("Smack"), but they incorporate the sounds in a way that's not directly plagiarism, but instead lets the band's identity shine through. Incredibly musical for a costume band, From Zero's audio assault isn't solely charged by aggression and anger, but it also includes a deep sense of emotion and a keen sense for melody ("The Other Side"), a tactic which may help this group stand tall after the summertime festival hype dies down. (www.fromzero.com)

-Mike SOS

-Mike SOS



INFORMATION LIBRE ANAGRAM RECORDS

ANAGRAM RECORUS
Brit punk rockers Sham 69 always had a basic approach to anthemic punk rock typical of American punk acts. However, their use of saxophone and keyboards gives much of their material a very sophisticated feel. This CD reissues their 1996 opus presenting the group exhibiting a mature, developed rock sound built upon their past efforts. There still is the mix of socio-political awareness with attempts to recapture past glory with something as formulaic and empty as "Hurry Up Harry." Sham 69 was under-rated early on and this lack of attention may have stunted their growth.

- TOM "TEARAWAY" SCHULTE



-Mike SOS for, (www.hvrdrahead.com)

HYDRAHEAD RECORDS Keelhaul is one of those post hardcore acts whose shtick relies on keeping it heavy and intense, yet intricate, right? Wrong. While these Cleveland clobberers do maintain a solid offering of heavily mechanized riffage and display rhythms of the utmost precision ("Unwound"), unlike many of the bands in their genre, you really can't classify them as noise ("New Void"). Matter of fact, they've got some thick ass grooves cooking in the pot to coincide with their intricate din to create a listener friendly racket that even the most finicky avant garde metal fan should dig ("39f"). If you're looking for the happy medium between groove and mayhem, Keelhaul is the answer you're looking

-Mike SOS



CRISPUS ATTUCKS

RED BLACK BLOOD ATTACK SODA JERK RECORDS

SODA JERK RECORDS
I've reviewed past releases from this oldschool style hardcore band. Hailing from
Maryland, these angry young men continue to belt out angry songs that definitely
spout out against authority. The proof is in the pudding, check out hard as nails ball
busters like "One, Two, Three... Die!", Red Black Blood Attack", "The Fight Remains
the Same" and "I don't want to Destroy Everything... Just You!". While most bands
choose to mellow with age, C.A. refuses to take a step down to mediocrity. And I
believe we are all better for their diligence. Keep the fires burning with CRISPUS

- Larry Lugz



THE HISSYFITS LETTERS FROM FRANK TOP QUALITY ROCK AND ROLL RECORDS

NYC darlings, The Hissyfits 12 track release has got that girl rock vibe down to a science. With an injection of Joan Jett's sneer and The Go-Go's bubbliness, this female ence, with an injection of Joda leak is sheet and the Go-Go Subulinies), his lentace trio play stripped down punk rock and minimalist rock and roll with the best of them ("Something Wrong 2001"). With a Weezer-esque charm ("Superstar"), catchy background vocals that rival The Runaways and a very garage rock ideal system, The Hissyfits are sure to evoke a pillow fight or two at the next pajama party you throw. If you dig The Donnas, you'll go ape for these gals. (www.topqualityrockandroll.com)

CAMMICA debut LP.

SMOKE AND MIRRORS AUDIO DEMOLITION

Adulto DEMOLTING
Gammera presents a heavy, thunderous stoner rock with deep nods to the founding fathers, Black Sabbath. While comparisons to Kyuss are expected, long instrumental passages and weird, loping rhythms suggest Sleep and Melvins. Grooving with the blunt simplicity of a pile driver and displaying the hard psychedelia of Blue Cheer, Smoke and Mirrors is a promising

- Tom "Tearaway" Schulte



VARIOUS ARTISTS
FLUORESCENT TUNNELVISION
MOTHER WEST/SUBMERGENCE

MOTHER WEST/SUBMERGENUE
Space Rock is all too often merely airy vocals floating disembodied over swirling gulars. Fluorescent Tunnelvision explores the advancing edges of that genre with groups achieving much more with that basic formula. These innovative, creative musicians roclude Faust from the original Krautrock movement, SubArachnoid Space, Djarn Karet and more. But, even the groups with unknown names evidence the same adventurous, experimental head music of impressionistic psych rock on a white noise canvas.



LIVE + ONE EPITAPH

By far the most eclectic band in the world, ALL defies convention in their song writing, crossing genres the way a chubby kid samples food at an all you can eat smor-gasbord. Song's range from pop hooked melodic faire to hard edge aggression core. Passbord. Song's range from pop hooked melodic faire to hard edge aggression core. Lyrical content has always been a mish mash of introspective fodder to tongue and cheek comedy dealing with everything from girls to music journalism. Well kids, it's roughly been 10 years since the release of their last live epic (and I do mean epic) TRAILBLAZER. LIVE + ONE takes off where TRAILBLAZER ended. Tight, hard rocking, punk inspired music with no apparent boundaries. The boys pick 22 songs from their long history. Heavy hitters included are "SKIN DEEP", "CRUCIFICTION", "WORLD"S ON HEROIN" and a plethora of other notables such as "SELF RIGHTEOUS". This disc captures the raw energy and expertise cirkmanship ALL has been setting the trend for for the past 15 years. By far an excellent live testament to the pure might that is ALL. Make this one the center attraction in your CD player. ALL-a-luehah...

COCONCIV REMON GUM MISSION

(www.pavementmusic.com)

PAVEMENT

Groovalicious stoner rock from the confines of Sweden is the best way to describe the Groovalicious stoner rock from the confines of Sweden is the best way to describe the quartet titled Astroqueen. These guys may not be the most unique piece in the china closet, but they surely ride the coattails of Kyuss, Nebula and the ilk like a desperate rodeo roper ("Serve The Sun"). Ok, so they lack originality, but they do gain points in the total fuzzed out, overdriven, octaved trippiness of the guitars ("Landslide", "Superhuman God") and the gooey rhythms which the strained vocals fit oh so nicely over ("Planet Dust"). Enough gushing for you? Well then, pigk this disc up on your next successful score from the corner and burn, baby, burn.



EAST BAY CHASERS INDUSTRIAL STRENGTH RECORDS

INDUSTRIAL STRENGTH RECORDS

Upon hearing the name of this East Bay punk band, I thought that maybe it's an East Bay Ray-related project. While the former Dead Kennedy's guitarist is not a member, he did record the album's final song, "Your Generation." More importantly, though, it sounds as if the members of East Bay Chasers (formerly of such bands as The Grim, Pink Sugar, The Wallflowers and Ovaltine) trained at the Dead Kennedy's school of music. While listening to the first few notes of nearly every song on the album, I'm hanging on the edge of my seat anticipating a cover of "California Uberalles." Alas, such a moment never arises. However, the dark'n'heavy guitars mesh well with Reed's punked-out-Perry-Farrell vocals for a very 80's-in-California approach to punk music. (Industrial Strength Records 1814 Regatta Blvd., Richmond, CA 94804)



DAVID QUINTON
BOMBS AND LULLABIES 1981-1988
BULLSEYE RECORDS OF CANADA
Canadian rock musician spent part of 1980 on tour with Stiv Bators and the Dead Boys.
Needing to back off a bit from that lifestyle and having his own music vision, he experimented with various forms of period pop for the rest of the decade. Here the ex-punker gets modern with keyboards and synths (instruments he admittedly loathes) putting together tough little songs. This compendium collects the bulk of his recording career for the years listed.

- Tom "Tearaway" Schulte



STILL LOVES YOU EQUAL VISION RECORDS

With five releases to their name, and a compilation appearance, DROWNINGMAN proves yet again that they are truly innovators in both the metal and hardcore scenes. Their new 5-song disc is cleverly entitled "Still Loves You", and although it's hard to pigeon hole these guys, they definitely have a melodic metal\text{Nore approach} (think boy sets fire meets dillinger escape plan). Their lyrics range from sarcastic, heartfelt, to even poetic. With song titles like "The More I Get To Know You, The Less I Like You", and "The Unbearable Burden Of Always Being Right," how could you not fucking love these guys. (www.drowingmaphatesyou.com) these guys. (www.drowningmanhatesyou.com)



VARIOUS ARTISTS MIDWEST RULES: NO COAST PUNK HAUNTED TOWN

HAUNTED TOWN
When we think of punk, of course we think West and East Coast scenes, and then there's England. When we think of the Midwest, we think of livestock, hot blonde girls and beer. So, what's to make of Midwest punk, you ask? Think some heavy, balls out, aggressive music that doesn't primp or pose like some of the coast's finest stand accused it of. Also add in a pro wrestling fetish (which is a good thing, btwl), and what we've got is 12 bands comprised of middle class angry young men who bang 21 tracks dripping with blood, sweat and whatever controlled substance they can get their hands on. Honorable mentions go to Bumph' Uglies ("The Legend Of Mick Foley"), Strict 9 ("Voices") and Inmates ("FHBM"), yet all of the acts on the comp get applause for keeping it real. Seek this one out to see that the Midwest really isn't what you expect it to be. (bumpnuglies@aol.com)

-Mike SOS



COUNTERFIT FROM FINISH TO STARTING LINE NEGATIVE PROGRESSION RECORDS

NEGATIVE PROGRESSION RECORDS
The second EP from the San Diego-based pop/emo quartet Counterfit is a message to the midwest. Five tight, melodic tunes on this CD prove that emo is alive and well in California. The band moved from Connecticut to California in 1999, recorded their first EP and began to light up the stage in San Diego. Now, with the release of their first EP on Boston's Negative Progression Records, the band is ready for the limelight. With Justin Rodriguez, ex-frontman for Sum of All Fears, on vocals, the music is an eloquent blend of punk and emo styles somewhat akin to the Alkaline Trio. These guys have found a winning combination and are currently working on a full-length release

for 2002.



TIME SPENT DRIVING WALLS BETWEEN US SESSIONS

Time Spent Driving is a California quartet whose emocore delivery is pretty much by the book. On their six song disc, a host of dreamy interludes a la Smashing Pumpkins are standard fare ("Patterson Pass"), as is the whiny singing style and broken hearted lyrical content ("Balance"). While TSD isn't going to make you stand up and take notice, they do provide some bouncy moments, albeit it with their heart firmly sewn on their sleeve ("Your Arms, The Blades"). Strictly for your sensitive side. (www.session-proceds.em)



IDOL RECORDS
Gunfighter is a powerful quartet whose 12 track disc is the perfect mixture of the subtle grooves of the Deftones with the power punk flare of Foo Fighters and the quirk of Queens Of The Stone Age ("Blue"). Heavy in all the right places, but never sacrificing the groove underneath, this San Diego by way of Kansas City group make interesting music that contains more twists and furns than a good horror novel and will make even the owner of the most taciturn attention span take notice. Armed with eclectic taste buds and a penchant for odd chords and time signatures ("Snow In June"), Gunfighter is one of those bands, whose heaviness isn't as obvious as you might think, but once their deep grooves hit you in the gut ("Dreamsickle"), the verdict is apparent. For an overwhelming outfit that breaks convention, Gunfighter is top notch and is worth seeking after. (www.gunfightermusic.com)

-Mike SOS

the lyndsay diaries

defint album

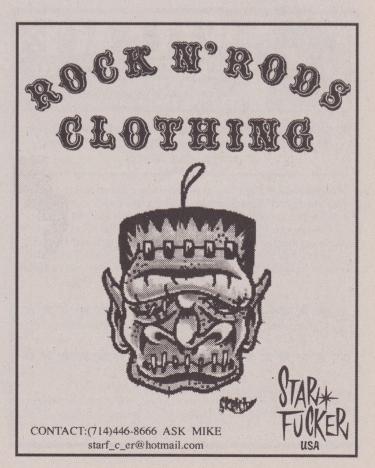
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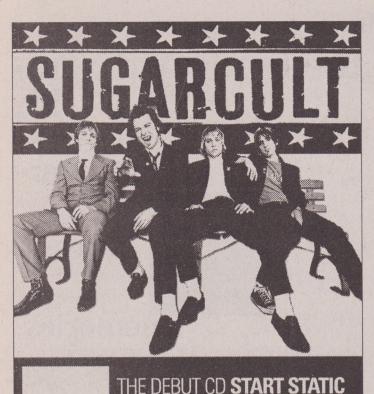


memories

scott windsor has picked up his guitar and has given us a gift that is tragically beautiful. His simplistic, yet poetic approach to song writing is a breath of relief in today's fast paced world. (RIYL - pedro the lion, dashboard confessional, elliot smith)

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BABY JULIUS RECORDS

BABY JULIUS RECORDS

Can anyone say Pearl Jam meets Limp Bizkit? The first two minutes of the CD are great, right up until the moment vocalist Scott Moses begins to rap. Clyde makes an attempt to bring together the world of melodic rock with the world of rap, but comes off extremely cheesy in doing so. Apparently these boys have been getting some serious college airplay, and will be heading out on tour this summer with the likes of STP, Incubus, Deftones etc. If this band is the next trend in mainstream music, you're beter off selling your radio for crack money.



CATSPAW LOST PAWS

SELF RELEASED CD
Catspaw is a NYC female trio whose retro rock isn't from the 70's, but the 50's! Yup, these girls are in tune with poodle skirts, burger joints and Cadillacs. On their 10 track disc, Catspaw be-bop and sockhop their way through the disc, complete with Buddy Holly styled guitar licks and bluesy rhythms. And while the production value could beefed up a bit (especially in the vocal department), the overall feel of Catspaw's latest transforms you back into a Happy Days like scene, with their music as the backdrop. (cherribom1@aol.com)

-Mike SOS



BURST AND BLOOM SADDLE CREEK RECORDS

And you thought the only good thing that came out of Omaha, Nebraska was steak. Stupid carnivores. I jest, calm down. There is also Cursive who hail from the cow capital. I like them a lot. I'm biased. They're my second favorite band off Saddle Creek, right behind Bright Eyes. Singer/songwriter Tim Kasher's voice reminds me of David von Bohlen's (see: Promise Ring—a.k.a. the guy in the bridge of "A Praise Chorus", which you can hear off Jimmy Eat World's latest, Bleed American—shameless plug, yes), and he uses it intensely—listen to the white boy bust out a Jical breakdom/rap at the beginning of "Sink to the Beat" and then go straight into a screeching, tortured scream as he says, "Let it burst and bloom". That first track basically lays out the reason that Cursive is putting out this EP—lyrics filled with anguish and self-loathing, as continued throughout the whole album. Guitar arrangements on a song such as "The Great Decay" dance and riff and bend your mind while letting Kasher's vocals lead the way backed by a steady drum and accented by a cello (very nice touch); the tormented lyrics reveal the cause of self-deprecation: "All the verses share a theme/We don't amount to anything/It's the day after bloodsucking day/This great decay".

Musicians have such unstable egos. Steady there, brooding geniuses, because as you say at the end of "Tall Tales, Telltales", "It's a good life if you don't weaken/hold on, hold on" as the song fades out with string sounds that remind me of dolphins murmuring. "Mothership, Mothership, Do You Read me" shows why this technical, math rock band has so many things going for it creatively, showcasing all their strengths--vocals that whisper, scream, and yell, steady drums along with a drum machine, gently dancing then wildly frenetic guitars, a smattering of piano keys, the cello...Maybe they just need some more fans to let them know they care. Hint, hint. (www.saddle-creek.com)



SIGNAL 3 KINGSLY UNITED MISCREANT RECORDS

I'm not really sure where this neo-oi! band hails from, as no real info was provided for I'm not really sure where this neo-oil band hails from, as no real into was provided for me on them, but what I can say is that the songs are pretty damn rocking. Capturing the obvious British street rock influences the boys have. Straight up hooligan rock. Although the themes are pretty much common to the genre you can make your own conclusions based on the song titles, "Power & Glory", "Working Class", "Running with the Boys" and "Spirit of Rebellion". I would recommend this disc based on the strong production job and the tight musicianship. And of course the "sing a long" style of each song. A strong first effort from a band that definitely has a strong

future...

WWW.SUGARCUITCOM



THRALL HUNG LIKE GOD

Mike Hard, voice of the God Bullies continues to lead his dark, demented rock-n-roll project Thrall. Hard approaches his songs with the domineering vocal style of a fire and brimstone preacher. His evangelism is a -message of fierce individualism and withering iconoclasm. Thrall is a sonic descendant of God Bullies with an aural affinity for the harder bands on Amphetamine Reptile Records and Touch and Go Records. (REPTILIAN RECORDS, 403 S. BROADWAY, BALTIMORE, MD. 21231)

Tom "Tearaway" Schulte



GO TO HELL GET HIP RECORDINGS

GET HIP RECURDINGS
This is a 15-rack collection looking back on the Detroit garage rock group. Like any rock group, personnel changes were a fact of life for Rocket 455. The CD booklet here includes a family tree of all members and where some went. The Detroit rock-n-roll outfit distilled the underground of Detroit rock from the Stooges right on up to their own day, remaining a viable symbol of the city itself as long as they were extant. Various vinyl sources are collected here covering the band's career

Tom "Tearaway" Schulte



LOST SOULS SOCIETY LOST SOULS SOCIETY SELF RELEASED CD

SELF RELEASED CD
Long Island's Lost Souls Society is a work in progress, judging by their six song sampler. With a firm footing in standard 60's rock and roll and a poor production value, it almost sounds like something out of your father's record collection. There's a lot of potential here, though, as they do justice to the chord driven, mid tempo rock tune quite nicely ("Crazy Life"), as well as display some sense of vocal harmony a la Bon Jovi ("Come With Me My Friends"). But, they still need a much better production as well as some band bolt tightening, to be able to keep up with the big boys. (www.lost-volcations.) soulssociety.com)



PIMPIN' ON CRUTCHES INVISIBLE MASS RECORDS



INVISIBLE MASS RECORDS
Arizona's veleran ska brotherhood, the Poland brothers, put out yet another fine effort with their fifth full-length release. Clever lyrics and good horn lines dominate the 19 tracks on this album. The opening cut, "Pull Me Over", is a masterpiece; a funite than-hell story about being pulled over by a female cop and falling in love with her. With a powerful horn section opening and a dominant rock melody, "Pay the Rent" includes an apologetic phone call from wimpy ex-roommate. There's a lot of variety on this release, from bouncy ska to dub, calypso, and stoner rap. The Poland brothers have mastered the art of keeping the audience entertained. "Pimpin' On Crutches" is a cost but for agus for my line and the story of the story is a good buy for any ska fan with a sense of humor.

-DUG



ALEX SNIDERMAN PSYCH-O-SONIC

Promising rocker Alex Sniderman seems torn by two possibilities. The opening track "She's Emotion," the same song given a video treatment on this enhanced CD, shows Sniderman trying hard, too hard to recreate a formulaic '60's rock sound. On the rest of the CD his true colors and talents emerge as a power pop songwriter with a fun sound akin to such as '80's possibility as David Newman crossed with Joe Jackson and produced by Wayne Kramer. Sniderman actually did secure Kramer to produce the album recorded in a whirlwind five days.

- Tom "Tearaway" Schulte



MCA RECORDS

Darwin's Waiting Room is a rap rock outfit whose audio attack relies heavily on the Korn crunch ("in To The Dark") and the Linkin Park half rap, half rock vocal delivery. Their 11 track disc takes the Floridian fivesome through familiar territories that have been tread by such acts as Hed Pe ("Another Way"), Limp Bizkit and fellow state mates Nonpoint. But before you condemn these guys for their genre classification, be aware that these guys have got stellar MC skills ("DIYM") and prove to be more than capable in the music department, creating seething melodies and head bobbing riffs that sound just right in the pit ("Spent"). Yet it remains to be seen if they will be able to break the cursed barrier of being labeled and set out on their own with the current state of musical saturation. If they're given a budget to ships above the rest of the pack, Darwin's Waiting Room has the some land the songe to

they're given a budget to shine above the rest of the pack, Darwin's Waiting Room has the sound and the songs to take this ORPHAN to the platinum streets of rock success. (www.darwinswaitingroom.com)



BLISTER RUST PUSH WARMER BROTHERS

Offbeat and cheeky, Blister Rust's eight song disc shows the Long Island quartet is as Orbeat and cheeky, broose grooves that hammer your skull like a dentist's drill ("Delivery"), these guys would remind you of Soundgarden if they jammed with Iggy Pop. With a thread of punk rock rebellion in the undertow (especially in the vocal department) and a pseudo metal facade meeting a sleepy Seattle soundscape up front ("Stones"), Blister Rust has got it all covered. If you're a sucker for unconventional music that retains its credibility by being heavy and clever, then give these guys a listen. (www.blisterrust.com)



HE EASY LIVIN GOOD TIME HEAD-ON COLLISION! DIONYSUS RECORDS

his group combined in April 1998 from the refugees of The Morning Shakes (New York) and The M-80s (Virginia). Their wild, exuberant garage punk threatens to tea itself at the seams at several points on the album, like the explosive "Funhouse Mirror." This power trio hearkens back to a time when wild rock and roll was outlandish in and if itself and they recapture the contagious enthusiasm of sonic vandalism of rock-n-

- Tom "Tearaway" Schulte



DEAD END KIDS STILL DEAD F.U.G. RECORDS

F.U.G. RECORDS: Straight up punk rock is the name of Dead End Kids' game, and they are as angry and underproduced as any band that sprang up between 1977 and 1980. Edgy and aggres-sive ("Popeye"), with a hint of spinning out of control at any given moment, the spirit of punk rock finds these Florida natives and their seven tracks ripe for the rebellion. With a cover of The Sex Pistols "Rock N Roll Swindle" firmly in tow, DEK manages to piss everyone off like their forefathers did 20 years ago. (www.fugslam.com)



VARIOUS ARTISTS MINUS JESUS CHRIST BOBBY VICTORY RECORDS

These guys really threw me for a loop. I was expecting some type of New York influenced hardcore, but what I got was power onslaught of pure maniacal heavy music that really does defy boundaries. Of course there is the prerequisite hardcore influence here, but imagine blending it with some progressive metallic noise and a dark, rich ambient sonic orchestration. Now did I mention that these miscreants hail from Iceland.

It all becomes clear that the rules do not apply here. The mission... create some noise that can stand on it's own merits and then play it dangerously loud. Lyrically they deal with more youthful themes as apparent in songs like "Liquid Courage", "Frat Rock" and "Modern Haircut". But the intensity in which the stones are told is unbelievable. Raw throaty emotion in the singing over stingy hard-edged guitars and hypnotic and brutal drumbeats. Excellent for those in need of something hefty and lethal. There should be a directly properly the control of the stone of the ston be a disclaimer on this CD stating they are not responsible for possible brain damage... Get hooked people.



WILD NINE

SELF RELEASED CD

Wild Nine is an electronic rock band that hails from Long Island. Their dance floor friendly melodies are pretty reminiscent of latter day Bush and the lighter side of NIN ("Amuse"). Wild Nine's song structures are pretty well constructed, but they don't seem to be very comfortable in their techno surroundings, almost sounding as if they're forcing the sound into the mix to try and emulate bands like Filter. Nonetheless, these guys are very competent song writers whose heavy hooks after melancholy leanings ("Ugly") are sure to make some waves. (www.broadbandtalent.com/wildnine)

-Mike SOS



VARIOUS ARTISTS BRAZILIAN ASSAULT RELAPSE RECORDS

RELAPSE RECORDS

Any right minded metalhead knows that Brazil isn't just a place where hot girls that wear thongs reside and The Rock in Rio Festival takes place. It is also the home of quite possibly the most popular foreign metal band, Sepultura. And, being the pioneers that loor and company are, their bludgeoning style has influenced many of the native Brazilian people as well, spawning this four band split CD apply tilted BRAZILIAN ASSAULT. With respect to The Roots crew, Abhorrence, Mental Horror, Ophiolatry and Nephasth they pound out their versions of intense metal with the hope of gaining new gars. The results although a bit snoth, seem to might Brazilian best import distributed.

Nephasth they pound out their versions of inlense metal with the nope or gaming new ears. The results, although a bit spotty, seem to mimic Brazil's best import quite well, churning out a few more death metal vocals and blast beats than the originals, though. If you'd like to hear what the other side of the world's metal sounds like, this CD is a good chance to do just that. (www.relapse.com)

-Mike SOS





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www.sorrvnowebsite.com







MOCK ORANGE HE RECORD PLAN OBSTER RECORDS

LOUSTER RECORDS.

Mock Orange is very serious about the production of their album. Their result here with producer Mark Trombino, is a crisp sound, giving life to every dynamic nuance of their emo core. Their group vocals and the burning emotion of their songs is an unforgettable sound for the very fact that they are so convincing. They also try harder than the typical indie rock group to work sophistication into their arrangements like unexpected stops and changes

- Tom "Tearaway" Schulte



ALAN'S WRENCH ALAN'S WRENCH SELF RELEASED CD

SELF RELEASED CD

Alan's Wrench is another one of those middle of the road rock outfits that fit nicely amongst the Vertical Horizons and Trains of the rock world. Their seven-track release is pretty much a pop rock outing, as their jangly guitars and finger snappin' melodies ("To See You Again") lead for choral sing alongs and their pensive ballads are privy to appear on a future K-Tel compilation of Monster Ballads Volume 21 ("Eden"). What salvages Alan's Wrench from the disposable pile is their folksy, Zep side ("Fall Away"), which allows their somewhat bland offering some much needed vibrance. (www.alanewspech.com) swrench.com)

-Mike SOS



SUNNY LEDFURD THE WHITE DISK MCA RECORDS

MCA RECORDS

Sumny Ledfurd is a rap rock outfit whose rap and rock separately kicks ass. Together, however, they make an undeniable force that is part Beastle Boys, part Limp Bizkit and all together the most complete version of the genre since Kid Rock ("So Far Gone"). This foursome from Gastonia, NC kick it southern style much like Outkast and Juvenile, but then the guitars kick in and BOOM, a rock band blasts out your stereo! A 16 track party anthem album is what Sunny Ledfurd delivers, complete with catchy grooves and phrasings to make the girls shake their ass ("Pills", "Pimpin" Ain't Easy' and enough power chorded madness to please the headbanging male contingent ("Another Day").

Yea, the lyrics are b-boy beatdown styled and basically disposable, but hell, it's the party vibe that these guys are going for, and they definitely hit the mark, if you're throwing a mixer for your town and want everyone to get along.

going for, and they definitely hit the mark. If you're throwing a mixer for your town and want everyone to get along, this is the CD to throw on. (www.sunnyledfurd.com)

-Mike SOS



LEN BROWN SOCIETY T WASN'T THE SMOOTHEST TIME GALAXIA

The Len Brown Society was born in Long Beach in 1996 as a platform for various local musicians to gather and perform together. The centerpiece of the collaboration was a format for improvisation and free form jazz organized around a body of music. The songs on this recording were made between "96 and "98 with a potpourri of Long Beach-area talent. In a secret, all-night mixing session at Capitol Records the songs were mastered and put together to form this album. While some of the songs on this CD such as "Going Nowhere" and "Porch Song" retain a meliow acoustic feel, the majority of the tunes break into fierce jazz jams at unexpected moments. There's a lot of ambient experimentation going on here, with water noises, anonymous accordian jams from Paris, and experimental "lone poems". Eric Warren, the mastermind behind the Len Brown Society, has put together an interesting, accessible intro to folk-oriented jazz with this release.

-DUG



SANFORD ARMS TOO LOUD FOR THE SNOWMAN PATTERN 25 RECORDS

PATTERN 25 RECORDS

The meaning behind the name of this album escapes me...but the artwork is clean and sophisticated, including Japanese alphabet characters that spell out the band's name as well as decorate an Asian caricature on the cover. Sanford Arms is fronted by ex-Alcohol Funnycar (see: early 90's, Seattle scene, and C/2 Records) head Ben London, and that is what you could call rootsy, shoegazer pop with a twang. They have a full-time accordion player, but don't call them alt-country. This album is out to explore more abstract terrain-ethereal and spacey sounding-definitely at its best on. "Science and Industry" and "Ohio Summer Ends". It's not surprising that Modest of the summary of the surprising that Modest by the summary of the summa

- Sioux



BEERZONE STRANGLE ALL THE BOY BANDS

CYCLONE

EYCLONE England's Beerzone have come up with quite possibly the most searing punk rock battle hymn this side of "God Save The Queen" on their second release. The 14 track punk rock socrother contains some good old fashioned sneering punk that sounds as if it was dug up from a 1977 time capsule ("Duncan Disorderly", "Life On The Road"), but the clincher on the disc is the title track of the album, a rally cry that we all need to adhere to if we want to rid the world of musical medicority forever ("Strangle All The Dev Roade"). The part pole was the part pole of cryther than gerzone's 3 the Boy Bands*). For a punk rock shot in the arm, look no further than Beerzone's 3 chord gem. (www.cargomusic.com)

-Mike SOS



SEVEN MARY THREE THE ECONOMY OF SOUND MAMMOTH

MAMMOTH
The subdued rock sounds of Seven Mary Three return to us, and I know you've all been waiting, right? Yup, the band that made "Cumbersome" a household word for like six weeks in the 90's return, with 13 songs in tow. Skipping along the Matchbox Twentyl Vertical Horizon side of town, 7M3's bar band delivery and soft rock mentality remains intact ("Wait"). And that's about it. All style, little substance, and definitely one to pass over, unless you're girlfriend makes you listen to it. (www.7m3.com)

-Mike SOS

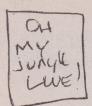


(www.magnacarta.net)

ATTENTION DEFICIT MAGNA CARTA

Featuring Alex Skolnick (Testament) and Tim Alexander (Primus), Attention Deficit is Featuring Alex Skoinick (Testament) and Tim Alexander (Primus), Attention Deficit is a fusion trio whose musical direction is far different from one may expect. By taking away all of the distortion, yet retaining all of the trio's tumultuous chops ("The Risk Of Failure", "My Fellow Astronauts"), these accomplished musicians, rounded out by founder/bassist Michael Manning, provide the listener with breathtaking interludes and create lush soundscapes ("RSVP") that combine all of the men's past work and adds a new dimension to each man's playing and resume ("Nightmare On 48th Street"). For a change of pace from some unlikely sources, check out this ambitious project.

-Mike SOS



CHHMEE

4 SONG SAMPLER SELF RELEASED CD

Utilize is a Long Island band whose four track disc shows the band to be a middle of the road rock act whose musical influences lie towards the Creed side of the spectrum ("For You"). Even though the production value makes it sound as if the band recorded in a wind tunnel, the heavy rhythmic feel comes through quite nicely, almost in a hypnotic way. With a tinge of Pink Floyd-ish art rock in them, Utilize's percussive side also helps the band stand out ("In Our Home"). While this album probably isn't indicative of what these guys can do, it gives you a good primer of what to expect if you see these guys live ("Save The Humans"). (utilize@optonline.com)

ATTENTION DEFICIT THE IDIOT KING

MAGNA CARTA
The Idiot King is a new tier in sophistication for the steadily advancing post-fusion prog rockers. Only their second album since 1998's Attention Deficit and they have already made significant advancement. The cohesion and fluidity of the tracks here is peerless, excellent musicianship. There is a more jazz-like feel to the album, which probably reflects guitarist Alex Skolnick's new found interest in jazz and fusion. The Idiot King is a royal wedding between jazz and rock brought to this inimitable level from the fun Manring solo project Thonk (1994) that first brought together Michael Manring (Michael Hedges), Tim "Herb" Alexander (Primus) and Alex Skolnick fusion.

- Tom "Tearaway" Schulte



TEMPLARS
THE HORNS OF HATTIN GMM RECORDS

GMM RECORDS
Templars are a traditional oi/punk outfit from NY whose latest release contains anthems
and anecdotes of their trials and tribulations throughout their lengthy career. This 10
track disc contains some bouncy numbers bound to get you to pogo ("Video Age"), as
well as fist raising fight songs ("Shift The Blame"). This impassioned trio plays with a
vibrance that isn't menacing, but straight from the heart, almost as if you can tell that
they love what they do. It's not exactly rocket science, but Templars latest release succeeds in getting their message out in a simple, yet catchy way, just the way au and
subchished it. (www.gomzepords.com). ounk intends it. (www.gmmrecords.com)



NOVADRIVER SMALL STONE

Unabashedly following in the footsteps of Black Sabbath, this stoner rock band takes us on a power drive to cosmic limits. Volume and distortion combined aptly with Blue Cheer pace and that throwback attitude of the first days of the stoner rock revival make Void a classic for the last three decades. Novadriver epitomizes the best possibilities from today's hard psychedelia.

- Tom "Tearaway" Schulte



THE BRIGHT SIDE MINT RECORDS

MMI RECORDS
The third album from Canada's mod duo Rod Slaughter and Sean Allum has been a long time coming, but was worth the wait. Their last album was released in the Spring of '98, well after their debut in Winnipeg in '95. The boys have been bouncing around in different bands and tending to school, but they're still wearing skinny black ties and pounding out the catchy 60's throwback style that made them one of Canada's hottest indie acts. While their influence is mainly bands like The Who and The Jam, there's also a taste of The Stranglers in their music. The title track, "The Bright Side", is a classishalled of the band the will scrape how with nothing just so the can plant the "music."

sic ballad of the band that will scrape by with nothing just so they can play their "music inf front of god knows who". "Rise and Fall of the G.O.B.C." tells the whimsical story of a couple of close friends who started dressing mod to stand out and then became inseparable from the movement. There's lots of catchy melodies and quality harmonies on this release. Get that damn Vespa out of storage, it's cool again.



THE DROO CHURCH IN A PASTURE BUILT FOR LOVERS HALL OF RECORDS

HALL OF RECORDS

ROCK AND ROLL LIVES! Coming from a place known mostly for its piece of shit grunge bands, this Seattle quartet has put out a mediocre album covering different aspects of Rock Music, from cowbell driven butt sounding rock to slow ballads. The only memorable track I found on this CD is track number 2, entitled "You Gotta Be Kidding," This track is upbeat, fresh, and has a sensible pop-hook that actually kept me awake. I found the rest of the CD non-interesting and dull, but hey...it could be worse, they could be another generic ass-licking emo band.



GROOVINDOOBULISS SELF RELEASED CD

SELF RELEASED CD
Rumor Has It is an Indiana quintet whose hard rock roots start at Jackyl and take them across the board, hitting 80's cheese metal and some Southern rock along the way ("Indecision Song"). While the lyrical content is pretty lackluster ("I Feel U") and the overall feel seems a bit dated, these guys do have a knack for carving out solid guitar grooves and a steady beat behind it all ("I Am", "All Fall Down"). Rumor Has It isn't a band doing anything radical or special, but they are a sure and steady rock act whose songs speak the universal language of love, loss and rock glory ("Band Bitch"). Yearning for a band that'll both rock you and give you a monster ballad? Then these guys are your pick. (www.rumorhasitonline.com)



TRASH WEDNESDAY TRASH WEDNESDAY
CTP RECORDS

Based in Los Angeles, Trash Wednesday is the brainchild of Kid, a native of Brighton, England who played, sang and produced every note on this album. Packaged in a oversized mock-matchbook, Trash Wednesday's self-titled debut boasts eleven tracks of pure power pop with bits of punk and post-punk influences. On such tracks as "Song of Love" and "Love Ain't So Pretty (Anymore)" it sounds as if Kid was invaded by the voice of Olga (Toy Dolls). "Blue Sky" has a definite mid-80's alternative radio sort of sound without resembling any band in particular while "The River Flows," with it's dark basslines and slower beats, is reminiscent of Love and Rockets. Highlighting the album is a reverent cover of the Vibrator's "Baby, Baby," which Kid has seeming infused with elements of Cheap Trick and the Cars. Trash Wednesday manages to put together the diverse range of influences and sounds without ever having a dry moment on the album, making it a worthwhile find.(CTP Records 6837 Cahuenga Park Trail, Hollywood, CA 90068)

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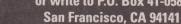
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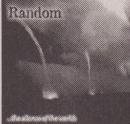
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ANAGRAM RECORDS

ANAGRAM RECORDS

Buzzsaw punk rockers G.B.H. are here captured live in the Land of the Rising Sun in 1991. It's a clamorous, loose affair and certainly not to be taken as definitive of the group. However, they are able to look back and perform all their classic '80's material like "Give Me Fire," "Drugs Party in 526" and the "City Baby" songs. There are 17 tracks in all on this album for the serious G.B.H. collector.

- Tom "Tearaway" Schulte



NERF HERDER MY E.P. MY RECORDS

've heard so much about this band and now I hold their new CD in my hands. What didn't know is Nerf Herder wrote and performed the theme song for Buffy The Vampire Slayer. Seven poppy songs that will go well with my Weezer collection. One song that they have on the CD is called High School. One of the lyrics to that song goes, "It's not smart to experiment with Ben Gay on your nuts." Be sure to take notes ids. Do not put Ben Gay on your nuts!!

- David Ostiguy



VARIOUS ARTISTS
THIS IS BAD TASTE VOLUME 4

From the Swedish label Bad Taste comes quite a satisfying 23-track sampler of what this label has to offer. From the melodic hardcore of Within Reach to the stoner boothis label has to offer. From the melodic hardcore of Within Reach to the stoner boogie of Danko Jones, this hard rocking label brings it in your face and takes no prisoners. Standouts include the Americanized punk of Turtlehead and The Almighty
Trigger Happy as well as the spaghetti western style of Langhorns, but there's so much
more that this label has to offer. If you've got your ear to the underground, this a compilation you need to check out and soak in all of its splendor. (www.badtasterecredictors).



TEENAGE DRAMA EVERY KID WILL UNDERSTAND

STARBUMB RECORDS

STARBUMB RECORDS What The Apers have to offer is eight great Pop/Punk songs with an old school New York feel to it. Don't be fooled by their old school New York sound, these guys are from The Netherlands. Songs such as Rocket Gun, Bend Over Backwards and Shut Up, this is definitely worth getting.

- David Ostiguy



LOST SOUNDS MEMPHIS IS DEAD BIG NECK RECORDS

This band features two members of The Reatards and a smashing cover of "You Must be a Witch" (LolliPop Shoppe). The trio attacks each song with rapaciousness in this raw, eight-track recording. The analog keyboards and primitive guitar rhythms suggest 160's garage rock, but the monstrous distortion and anti-pop attitude suggests early

- Tom "Tearaway" Schulte



BARBARA ANN (No Title)
PRETTY FACE RECORDS

Raw and Heavy three chord Rock and Roll with a female singer. At times this reminds me of Bebe Beulle from the 70's. A very cute vocalist with cute sounding vocals. If you have the chance, check out Barbara Ann.

David Ostiguy



A BOY CAN DREAM TRIPLE CROWN

TRIPLE CROWN
Given the young age of New Jersey's Outline, their bratty vocal delivery and high energy guitar and drum attack can be explained ("New Pair Of Shoes", "3AM"). What's difficult to understand, however, is how these youngsters got to be such tight musicians. From the melodic hardcore leanings of Grade ("There I Said It"), to the punk rock thrust of New Found Glory ("A Boy Can Dream"), these guys all under the legal drinking age measure up quite well against their peers, many of whom could be their older brothers. Imagine Green Day mixed with Blink 182 without the annoying pop edge is an ample way to describe these talented teens whose potential is limitless.

(www.triplecrownrecords.com)



ES CLAYPOOL'S FROG LIVE FROGS - SET 2 PRAWN SONG/RED INK/COLUMBIA

PRAWN SUNG/RED INK/CUCUMBIA
The second release from Les Claypool's Frog Brigade was recorded live at San
Francisco's Great American Music Hall. This is the group's full-length rendition of
Pink Floyd's 1977 classic Animals. One may expect with the superficial humor of such
Claypool recordings as Pork Soda combined with the comic possibilities of art-rock
about farm animals done by a band named for amphibians that this would be a setup
for a farce. However, such is not the case as Les and company executes a faithful vercities of the very first literatures. on of the work in all seriousness in a way that should be appreciated by any Pink

- Tom "Tearaway" Schulte



matummusic.com)

Sugarcult is a new pop punk band whose Warped Tour appearance and Blink 182 guest spot will probably help this ultra catchy quartet gain some popularity and perhaps even notoriety. This lean 11-track disc clocks in at under 40 minutes and not a minute is wasted, as the sugar sweet choruses and sunny melody lines fall right into place next to Blink, Lit, American Hi Fi and the lik ("Hate Every Beautiful Day"). Guitar driven, good time rock and roll is back ("Bouncing Off The Walls"), and Sugarcult is spearheading the charge. Despite a few Goo Goo Doll sappy moments ("Lost In You"). the debut from Sugarcult is as big of a rush as chugging down a pixie stick. (www.ulti-



SONNY FLAHARTY & THE MARK V HEY CONDUCTOR

BACCHUS ARCHIVES/DIONYSUS RECORDS

Bacchus summons up names from the past and saves regional garage acts from total obscurity. This group is an Ohio sensation dealing out a hard garage pop with some pretty gnarly fuzz and a touch of The Animals in them. This album is a mix of vintage '60's recordings presenting live and studio episodes from the band.

- Tom "Tearaway" Schulte



NO TAGBACKS

TEN FOUR DOOR ENTERTAINMENT

This is a three piece Indie Rock band from Columbus, Ohio. Nothing really stood out-for me with this CD. Some songs speed up a bit, but the majority of the songs are just plain and average. Sorry guys, but I think that this CD will be in my giveaway pile.



BROTHER'S KEEPER FANTASY KILLER

TRUSTKILL

Do you like Snapcase? Well, if the answer is yes, then you're bound to dig the Erie, PA quintet Brother's Keeper. This intense hardcore outfit display many of the aforementioned band's traits, such as disjointed riffs and melodically crushing rhythms ("Chasing Forever") as well as some of the most sawy lyrics and clever song structures ("The Poison Plot") in the scene today. However, while Snapcase seems to be on a more political and social tip, Brother's Keeper instead explores the human condition as well as some slice of life fare ("Worst Spot In The Van"), all while displacing your sunny disposition and allowing you to throw caution to the wind ("Someone's Gonna Die Tonight"). If you're into the hardcore that's not all about beatdowns and tough guy attitudes, but instead provides a smorgasbord of metal, hardcore and hard rock in a logical manner, check out what Brother's Keeper has to offer. (www.trustkill.com)

offer. (www.trustkill.com)



VARIOUS ARTIST

ATOMIC MARY RECORDS

ATOMIC MARY RECORDS
Well if you're looking for a CD full of emo'pop'punk bands, plus one ska band, then
this is a sure bet. This new start-up label's CD is a cesspool for underground talent,
featuring a lot of California natives (Audio Karate, Never Heard Of It, Rudiger etc). My
picks for the bands that will most likely make you vomit are 1) Tragedy Andy and 2)
Slingshol9. Both those bands need to get a fucking clue. If you by all the records on
Drive Thru and Vagrant, then you'd probably like this compilation. So don't be a cock,
get out there and support indie startup labels. (www.geocities.com/atomicmaryrecs).

AL



COME GET SOME DIONYSUS RECORDS

DIONYSOS RECORDS

Much of revival garage rock has a pretty tame, fun spirit. However, The Invisible Men cross boundaries by infusing their throwback '60's sounds with punk rock lyricism, like the in-your-face use of obscenities. Combined with a harder-edged sound, Come Get Some comes across like stoner rock with an organ. Now unmasked and no longer The Legendary Invisible Men, the group spews and stomps barefaced and bold.

Tom "Tearaway" Schulte



JOHNNY J BLAIR

C-JAM
Johnny J Blair is a spiritual man, and his latest 11 track disc displays not only his deep faith but his succinct musicianship as well. Incorporating many styles and textures into the mix, Blair and company unlock the true power of music by mixing gospel, rock and r&b to lift spirits and give thanks and praise ("People Medley"). This isn't any ordinary 'religiously themed' disc, whose delivery is full of fire and brinse, folks. Instead, it is a man's quest along with his community and God to spread the good word and use the power of music to integrate and bring all worlds together. Spreading a 60's message into a 21st Century world isn't easy, but with the stellar musical help Blair receives and his passionate performances on the disc, Blair makes it look easy ("Throw The First Stone", "One Wonderful Smile").

-Mike SOS



SONIC BOOM UNIVERSAL RECORDS

ven before I listen to this album, I have to comment on how tacky the cover is--a cartoon. A waitress wearing a revealing outfit and serving up a lit bomb on a platter. Lame. Oh no effin way, I just opened the liner notes and the artwork is even cheesier

Lame. Oh no effin way, I just opened the liner notes and the artwork is even cheesier with the same stupid waitress. I am crossing my fingers as I push play that it doesn't get any worse. Well, I'll be damned. The lyrics are awful. Here are the first few lines: "I have a theory to explain/Why my bad luck gets worse each day/It's easy/Someone must be out to get me/It's a diabolic scheme". First of all, "diabolic" isn't even a word-rit's diabolical. Idiots. Second of all, there's enough crappy, shallow lyrics floating out in mainstream pop—don't add to the mess. Third, they are clearly ripping off Pearl Jam and many other bands with heir "ooh aaahs" and musical arrangements. I don't want to analyze it or listen to any more songs, so I won't elaborate past that—it's just too torturous to listen to any more. Oh it pains me to learn that The Descendents actually worked with these guys—but it seems it was early in their career, perhaps when they seemed more promising? This is, after all, their seventh album (they've been around since 1989)—and it shows no sign of maturity. As I visit their website and glance at the message board I can see this band's demographic is a bunch of frat kids and others that are easily amused by bright, shiny objects and have bad spelling. If you'd like to join them, here's the address: (www.shadesaparthq.com). In my opinion, this is a sonic flop. (www.shadesaparthq.com). In my opinion, this is a sonic flop.

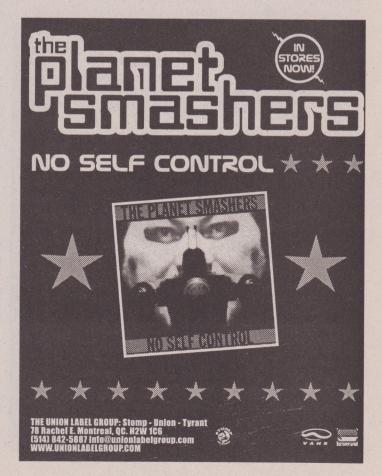


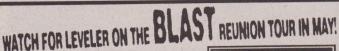
BABY JULIUS

BABY JULIUS
Clyde is a NYC quartet whose hard rock style has garnished the band some well deserved praise. This 10 track disc is loaded with deep, funky grooves a la RHCP ("Leaving"," As Good As You Hate"), as well some powerhouse drumming and a strong sense of emotion that very few bands convey on disc these days. Clydes mix of head bobbing beats, sudden stops and dramatic pauses ("Everything") make this outfit one of the finest out there on the scene today. Add some flawless fretwork ("Opening", "Mine") and a singer that's capable of handling high notes as well as rapping, and you've got the makings of a can't miss act. With a Zeppelin-esque swagger and an STP like dynamic ("Running Back"), Clyde has the framework for a sturdy foundation in the rock game. For fans of Incubus and Alien Ant Farm, Clyde is an act you'd sure to dig. (www.clydeonline.com)

-Mike SOS







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RIMO SONIC RHYTHMS VOI 1

SONIC EMPIRE MUSIC

This compilation features many rocksteady, soul, reggae, traditional ska, and dub acts, whose smooth tunes provide a great soundtrack to tokin' a bong. Stand out tracks on this CD, are by AFTER HOURS and THE DEBONAIRES. Both bands featured smooth tracks that will have you thinking your hanging out in downtown Kingston. Just a warning though, a lot of the songs on this are instrumentals. If you listen to stuff like Hepcat, Desmond Dekker, and Marley, then you'd definitely like to hear the artists on this compilation.



TIME OF NEED SEEN THROUGH A SHADOW SELF RELEASED CD

Time of Need is a pulsating metal trio whose nine track offering teams with crunchy guitars and almost has a White Zombie rhythmic feel ("Overcome"). This Pennsylvania outfit takes the approach of such heavyweights as Machine Head and Fear Factory ("Realize") and adds a harsher dimension to their metal backlash, thanks in part to razor sharp vocals ("Begin Again") and a bottom end that could crack the Earth wide open. Chunky and unrelenting, Time Of Need is the perfect fit for your metal fix. (www.timeofneed.net)

-Mike SOS



NOW OR NEVER RECORDS

MAHARAHJ

MAharahi's latest album is appropriately decked out in white, perhaps to not only sug-gest the pure sonic boom that these Canadian cripplers employ, but also to make the listener aware of the white noise that the 36:01 album contains. Gripping and danger-ous, REPETITION is like VOD on steroids as its 10 tracks pulverize you into submis-sion ("Sleep") with its Slayer-esque guitar runs and tortured vocals, yet holds back at times and lets you conserve your energy for the next brutal onslaught ("Am Insect," "The Devourment Of Intellect"). For those that crave destruction and mayhem in an audio form ("Machines"), Maharahj's brand of metalcore is a wake up call and a sure-

fire attention grabber. (www.noworneverrecords.com)

-Mike SOS



AMERICAN NIGHTMARE BACKGROUND MUSIC EQUAL VISION RECORDS

Heavy NYC hardcore influences abound here. Reminds me a hell of a lot of 25 TA LIFE, but not as hard. Don't get me wrong, this is pretty heavy stuff, with some damn good musicianship, but the songs are pretty predictable. Most of the songs stay at the same tempo throughout this disc. For people with short attention spans like myself, you get a little weary after the 4th or 5th song. These guys do break the norm for the present day Boston scene, bringing back that intensity that SLAPSHOT once brought in Bean Town Quest! this is a good release, but deepf, tendly dictionation in the form to Bean-Town. Overall, this is a good release, but doesn't really distinguish itself from the packs of hardcore crews out there now.



SELF RELEASED CD

SELF RELEASED CD
Gate 18 is a rootsy rock and roll outfit hailing from Queens, NY whose powerful female fronted delivery sends this trio to the head of the class ("Away"). With influences that range from country and blues ("The Guy Next Door") to straight up rock and roll ("Zig-Zog-Zoom"), Gate 18's nine track disc shows a lot of diversity as well as a fine sense of how to write a hook laden number that rocks from end to end ("Better Make Sure").
Gate 18 is kind of a throwback from the days of rock when the song was the focal point and everything else was ancillary ("Keepin" On"). If you yearn for the sounds of Counting Crows, Dylan, CSNY and Janis Joplin mixed together, Gate 18 fits the bill quite nicely. (lenachik@worldnet.att.net)

-Mike SOS



DARKEST HOUR SO SEDATED SO SECURE VICTORY RECORDS

Darkest Hour is a grab you by the throat and choke you until you tap out kind of band. The kind of band that steamrolls over you without warning and hits with the velocity and force as a freight train. This Washington DC quinted takes the metal style of Sweden and adds an American brist, creating eight tracks of metal mayhem along the way ("The Hollow"). Add in a ferocity seen in the hardcore scene to their voracious metal assault ("A Cold Kiss"), and this beautifully brutal band is what is left in the entrails. If you crave that Gothenburg sound and want it spiced up with some good old USA ass kicking stomp, Darkest Hour is here to save you from your fruitless quest ligit incide Quita possible, leave of the first metal allower they far is 2001.

and will satisfy that empty feeling inside. Quite possibly one of the finest metal albums thus far in 2001. (www.victorvrecords.com



MAN IS THE BASTARD MANCRIFI DEEP SIX RECORDS

DEEP SIX RECURUS

Man is the Bastard went out of business in late 1997, but Eric Wood of the band returned to the studio in 1999 to remix six of these tracks and release Mancruel. As a continuation to the 'power violence' noise-rock group's assault on animal cruelty, this album is an impressionistic opus of the nightmare experienced by rhesus monkeys in bizarre experimentation with artificial surrogate mothers. Musically their percussive noisecore used here marks this as one of the better albums going purposefully for the processing the pro cacophony. Drummer and bassist keep a tight groove behind the electronic noise and vocal howling.

- Tom "Tearaway" Schulte



IN BETWEEN BLUE ORCHARD RECORDS

ORCHARD RECORDS

Finally I've found a band that sounds more like U2 than U2. From the soft, soulsearching Bonovocals to the ringing Edgeguitar, you'd swear this was an album full of studio outtakes from the Irish supergroup. With producers whose resumes include such bands as Gladys Knight and the Pips, Blondie, and The Lenny Kravitz Band, this New York-based foursome has crafted an album that is eclectic, escessible, and radiofriendly. Though the first song, "A Happy Place", starts out with some bluesy New Orleans vocals and a trumpet line that sounds like Sergio Mendes and Brasil 66, the album quickly becomes indistinguishable from recent U2 work. There are a few unexpected moments such as the soulful female vocalist and the Casio synthesizer riffs on "The Predator Becomes the Prey", and the use of a digeridoo and accordian later in the album. To their credit, a few tunes, such as "Sweetness", actually sound better than much of UZ's work, chieffly beausse of the nice keyboard work on this release. The clos-

ally sound better than much of U2's work, chiefly because of the nice keyboard work on this release. The clos-rack on the album, "And It All Comes Down to This", is a well-executed 7-minute ballad that sparkles with synthesizer fills. If IN BETWEEN BLUE would rely more on the original creative flair they demonstrate on this CD and less on a tried and true formula, this could be a band to reckon with.

Two girls point of views page...(cd reviews by Tekolote)

V/ALIVING TOMORROW TODAY: A BENEFIT FOR TY CAMBRA

ASIAN MAN RECORDS

ASIAN MAN RECORDS

This disc benefits a boy living in Manhattan Beach, California, who has a fatal degenerative condition, the one that was made famous by the movie LORENZO's OIL. All proceeds go directly to his family to help pay his medical bills. Some of the better known bands included are Saves The Day, Alkaline Trio, Home Grown, Hot Water Music, New Found Glory and Face To Face. There are 21 songs here; about half of them are in the Blink-182 mold and not exceptionally interesting. I really only liked three numbers - "Sugar and Smilles" by Climber, which reminded me of good PJ Harvey, "Court Caricature" by the Blue Meanies, which had a real garage/"70s glam sound, and "Congratulations Matt and Christine" by Reggie and the Full Effect, which was garage/pop. Many of the songs are previously unreleased, so if you like the bands included, this is wellworth purchasing for a mere \$8, plus you're supporting a good cause.

HI-STANDARD LÔVE IS A BATTLEFIELD FAT WRECK CHORDS

According to the press release from Fat Wreck, a record label that writes believable, literate press releases, Hi-Standard, a Japanese pop trio, occupies the same niche in Japan that the Beatles once occupied in England and America. In othe words, they are incredibly FAMOUS, LOVED and REVERED. The band has released 4 full-lengths and a 7" prior to unleashing this four-song EP on the world. I have never been much of a Beatles fan, really only liking the later harder/heavier stuff on the WHITE ALBUM and some of ABBEY ROAD. So I can't say that Hi-Standard's cheery harmonies, played at punk speed, do very much for me. Recommended for fans of happy, snappy skater punk and anyone who wants to turn

BACK TO THE MONO KERO!
IPECAC RECORDINGS

This is the fourth full-length release from Japanese trio Ex-Girl, which formed in 1997. The band has received lots of positive press, which touts the group's stage show as performance art. Apparently band members Kirilo, Chihiro and Fuzuki don psychedelic dresses, rubber, wigs and masks, and the stage is covered with toy frogs. I'm not a fan of performance art and I'm not a fan of Cibo Matto or any of those bands that create what to me seems like a very uneasy blend of Asian and American sounds and sing in chirpy, high-pitched voice that annoys me. The vocals here sound Western in pitch, even when singing Japanese words, which is a good thing. However, I didn't care too much for the record; more than half the songs are concept pieces in which the band members repeat a phrase over a background of what sounds like weird circus music. The other songs are more traditional rock or pop numbers, but still are hampered by silly lyrics - "Let's get excrements of dog, marshmallow stuck to the sole of red shoe, High purity heroin and the atom heart mother/What's the last one?" or "Let's follow the light of planet/We'll trip to get own home pladance/It's time to leave this Flamingo/Take us to the Millenium coaster." Not my curp of sake but maybe it's yours. the Millenium coaster". Not my cup of sake, but maybe it's yours.

AGENT 51 JUST KEEP RUNNIN' ADELINE RECORDS

This is the first release from San Diego four-piece Agent 51. The disc actually has a theme - secret agents/super spies/super eroes. In the cover art and band bios, the band members are presented as all of the above in classic cartoon format. The topic of secret agents has some history in popular music. There's the classic song of the same title, originally recorded by Johnny Rivers and used for the television show that starred Patrick McGoohan back in the '60s. There have been quite a few covers of that song, and definit ly at least one punk. Other punk rock tributes to the secret agent lifestyle are TSOL's ever popular "The Triangle" and Wall of Voodoo's "Spy World", both cool as the genre they describe. So how does Agent 51's output compare? Well, they've got 20 songs on the subject, so some are bound to hit the mark. But first let me tell you what the band sounds like -- we're talking contemporary punk, with pop and rock influences. I was reminded of OC's Burnin' Groove, also Blink 182 and Green Day. The best songs are "Let It Roll", which is quite catchy, "The Chosen Ones", which sounds the most like Green Day, and "Detonated", which, like "Let It Roll", is catchy. Probably best for those whose taste in punk runs to the modern and cheerful, because it doesn't compare to TSOL or early Wall of Voodoo

> PERHAPS, I SUPPOSE THE MILITIA GROUP

THE MILITIA GROUP satirizes. Unfortunately, the movie is definitely weak in the satirizes. Unfortunately, the movie is definitely weak in the satirizes. Unfortunately, the movie is definitely weak in the satirizes. Unfortunately, the movie is definitely weak in the satirizes. Unfortunately, the movie is definitely weak in the satirizes. The satirizes and solve the satirizes and solve the satirizes. Scott Sellers on vocals and guitar, Jon Berry on bass and backing area of character. Escalante, as Dirk Castigo, bassist in a vocals, Clark Domae on lead guitar and backing vocals and Mike Jimenez on drums, seem to be pretty young (one is still in high school). Once you've read the lyrics to the songs on this disc, it's easy to believe, because fourteen of the fifteen songs on this disc, it's easy to believe, because fourteen of the fifteen songs on this disc, it's easy to believe, because fourteen of the fifteen songs on this disc, it's easy to believe, because fourteen of the fifteen songs on this disc, it's easy to believe, because fourteen of the fifteen songs on this disc, it's easy to believe, because fourteen of the fifteen songs on this disc, it's easy to believe, because fourteen of the fifteen songs on this disc, it's easy to believe, because fourteen of the fifteen songs on this disc, it's easy to believe, because fourteen of the fifteen songs on this disc, it's easy to believe, because fourteen of the fifteen songs on this disc, it's easy to believe, because fourteen of the fifteen songs on this disc, it's easy to believe, because fourteen of the fifteen songs on this disc, it's easy to believe, because fourteen of the fifteen songs on this disc, it's easy to believe, because fourteen of the fifteen songs on this disc, it's easy to believe, because fourteen of the fifteen songs on this disc, it's easy to believe, because fourteen of the fifteen songs on this disc, it's easy to believe, because fourteen of the fifteen songs on this disc, it's easy to believe, because fourteen of the fifteen songs on this d

BROKE AMERICANS (aka THE ASSHOLES)

INDUSTRIAL RECORDS

I'm not making up the fact that these guys used to be called The Assholes; it's in their press release. I'm not sure why they changed the band's name; it certainly suited them - just check out these racist, sexist lyrics: "Hey baby! You got a nice ass/She looked at me like I had no fuckin' class./She thought that she was all that and a bowl of grits./And then I realized that she didn't even have no tits. Shit!/I don't think so! And now you wanna cut in front of me in line at the store./So you can pay with fuckin' food stamps, you stupid foreign whore./Our stupid fuckin' government gives you free rent/And welfare while we Americans don't get shit!/I don't think so!" I don't believe there's a single reference to women on this disc that doesn't involve her sucking dick or getting fucked by the band. These guys, who I suspect mean to be funny, are about as funny as a raging case of genital herpes. Who's your audience, boys, the NLR? Not recommended.

LIFE IN A BURN CLINIC

INDIVIOUAL RITES

METAL BLADE RECORDS

Standard hardcore from a three-piece. Vocals are the usual shouted affair, with the music sounding the same on most of the songs. The themes are typical anti-government, think-for-yourself rants. Totally boring

NERVE AGENTS
THE BUTTERFLY COLLECTION
HELLCAT RECORDS

HELLCAT RECORDS

The Nerve Agents formed in 1998 and have three releases, although I'm not sure if they are full-lengths like THE BUTTERFLY CO LECTION. The band's music is basically hardcore, but it has enough interesting musical flourishes of a somewhat
gothic nature to make it unique and interesting. Vocalist Eric Ozenne can sing, so that the vocals are different from the standard issue hardcore screaming. Other band members are Dante Sigona on bass and piano (how many hardcore bands have
you heard that include a piano?), Timmy Stardust on guitar and vocals, Zac "the Butcher" Hunter on guitar and Andy Outbreak
on drums. Please note that the bass and guitar on this record sound great. The lyrics are poetic, which is another way in
which the band differs from other hardcore outfits. My favorite cuts are "Madame Butterfly", "The Vice of Mrs. Grossly" and
"New Jersey". The Nerve Agents are doing some shows with TSOL this summer, it should be a very good match because
both bands have the dark, powerful thing going. Definitely a keeper.

CHESWICK BETTER THAN MY BEST DREAM · GO RECORDS are some of the words

"A fusion of murmuring indie pop, full-force melodicore and the occasional experimental touch . . ." are some of the words from the press release that came with BETTER THAN MY BEST DREAM, and they are pretty accurate in describing the band's sound. The OC-based quartet includes Nathan Wojahn from 100 Words for Snow and Gehenna on drums, Chris Whyte from 100 Words for Snow and Page on guitar and vocals, Sach Sabhlok from Bank of Brian on guitar, and Ryan Walker from Drawings for April on bass. The seven songs were recorded by Paul Miner from OC's own Death by Stereo. I found Cheswick's one fast song, "Letters in Numbers", to be catchy and enjoyable. The slower numbers are a bit too slow for my taste, a little too meanderingly emo, although I admire the multi-layered richness of the music. Worth buying if you're into the emo scene

THAT DARN PUNK KUNG FU RECORDS' FIRST FEATURE FILM

DIRECTED BY JEFF RICHARDSON

KUNG FU RECORDS By Marcia Taylor

You would think that Vandals bass player Joe Escalante had enough to do, what with playing in the band, practicing law. running Kung Fu Records and bull fighting. Instead of taking a few days off, he

decided to make a movie. Some time back, Escalante worked as music supervisor on a Ben Affleck film, GLORY DAZE, and released the soundtrack on Kung Fu. However, he was very disappointed by the fact that the film didn't see the light of day until a year after the soundtrack was released. He was also unhappy with the film's limited distribution. He believes that most punk rockers will not drive long distances to "art house" movie theatres to see a film, preferring to simply buy the film and watch it over and over on video. So when director Jeff Richardson approached him with a movie, they ended up making THAT DARN PUNK

So, you're wondering, will people want to rush out and buy the soundtrack and then watch THAT DARN PUNK over and over? As far as the soundtrack goes, I'd say, "yes". In addition

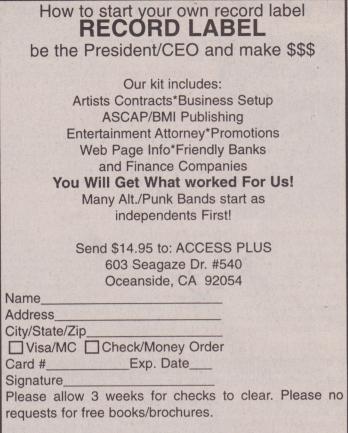
good numbers by the Vandals (my favorites are "People That Are Going to Hell" and "My Girlfriend's Dead"), the soundtrack includes songs from the Swingin' Utters, Pennywise, AFI and Guttermouth, to name a few.

As far as the film itself goes, that is less certain. Its stronges point is its sense of humor. All of the parts that involve making fun of the music industry and show business are really funny and definitely benefit from Escalante's familiarity with what he punk band called the Big Tippers, is really the only one we get to know. Dirk is amusing in a Woody Allen, clever dork way, and despite his problems with being faithful to his girlfriend, he keeps trying, but instead keeps stepping in the shit. The other people are really not much more than cameos, and it's hard to get interested in characters you barely meet. The most mem orable characters are Warren Fitzgerald as Dirk's mentally handicapped neighbor Billy, and Catalina, as the manipulative actress who blows Dirk's cover by summoning his girlfriend home in the middle of their tryst. Eric Dunning, who plays the T-shirt salesman at the ROLLERCOP set, is really good, too, and Zander Schloss does a great job as Dirk's very scary childhood friend, Benny

THAT DARN PUNK has a pretty shaky plot. The first third of the movie, in which Dirk steps in the shit and winds up at the end of a gun in the desert, is pretty straightforward. But the last, longer part, which consists of Dirk's attempts to get back home, is really nothing but a series of bizarre vignettes. which vary drastically in their ability to keep the viewer interested. Some are funny, like the three ladies waiting for the call at the pay phone or Dirk's hellish ride with Benny. Others, like his encounters with the pregnant woman, the Asian pay telephone lady, the cop and the aliens, are just rather irritating. And the ending is kind of a cop-out, too, although I won't give

It's inevitable that THAT DARN PUNK will be compared to REPO MAN. It's not really fair, though, because THAT DARN PUNK used almost no professional actors or sets and cost way less to make. REPO MAN's plot actually isn't much better, but it does have the advantage of including a much larger cast of characters whom we get to know and whose relationships develop. However, for a first, full-length feature, shot on real film for \$21,000, THAT DARN PUNK is pretty entertaining and definitely worth seeing at least twice. In fact, I liked it be ter the second time around.





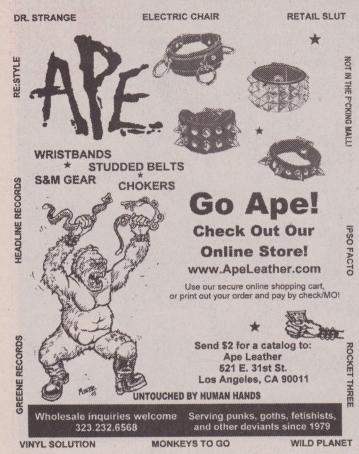




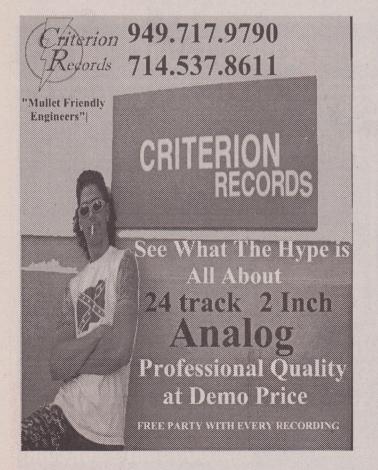




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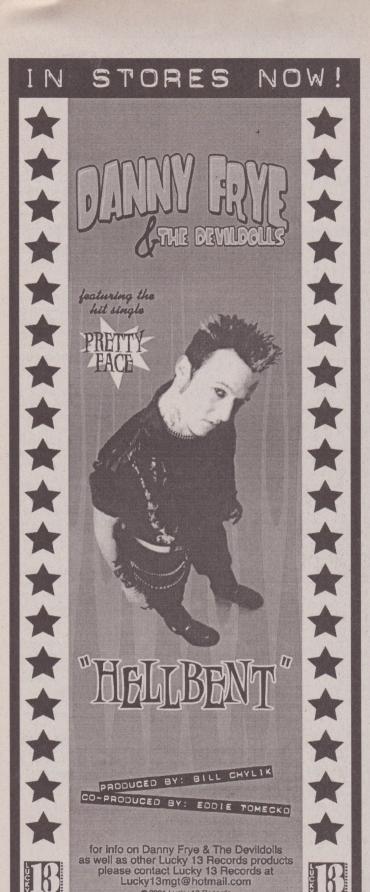
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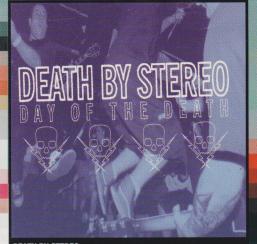




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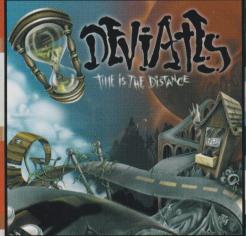
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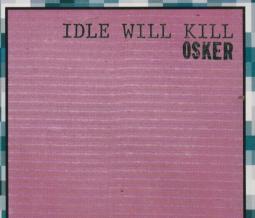
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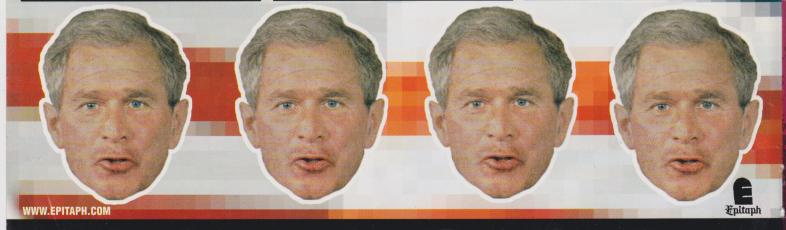
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